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amateur

Saturday 15 March 2014

# Photographer

**FUJIFILM X-T1**

## THE BEST CSC YET?

Fujifilm scores a bullseye with its latest X series. Read our in-depth test and prepare to want one

**ON TEST**



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**HANDS-ON**

**IN NEED OF SPEED?** PAGE 10

**Nikon D4S:** The FX flagship claims fastest performance yet

**INSPIRATION**



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**LIFE IMITATING ART**

How **Richard Tuschman** reimagined Edward Hopper



**CLASSICS TO USE**

**AMAZING ELMARIT**

Reclaiming **Leica's** 24mm lens for the digital age

PAGE 63



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**Amateur Photographer** For everyone who loves photography

**IT IS** estimated that every two minutes, more photos are taken around the world than were taken during the entirety of the 19th century. Some 3.5 trillion photos have been taken since William Henry Fox Talbot (and yes, Louis Daguerre too) invented the process, and we're now living in a world so awash with imagery that it's difficult to imagine what the world would be like if photography could be suddenly un-invented. So it's great news that an archive of Fox Talbot, who is widely regarded as the 'father of photography', will be saved for the nation and made available to the public.

I have often thought that if I could build myself a time machine; one of the most fun things to do with

it would be to bring great inventors into the present day to see how their creations have evolved. I would start by taking the Wright Brothers to Heathrow Airport, but it would also be fascinating to give Fox Talbot a day out in 2014 to show him how photography has blossomed. I would love to see what he made of the Fujifilm X-T1, or the Nikon D4S – both featured in this issue. I think he would have every right to feel extremely pleased with himself.



**Nigel Atherton**  
Group editor

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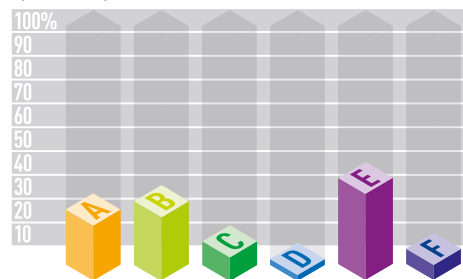
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**IN AP 22 FEBRUARY WE ASKED...**

Would you prefer your next digital camera to have an optical low-pass filter?



**YOU ANSWERED...**

A No, I definitely wouldn't want it	22%
B I would prefer not to have it	26%
C Yes, I would rather have the filter	9%
D The filter would be essential	2%
E I'm not bothered either way	35%
F None of the above	6%

**THIS WEEK WE ASK...** Which photographic technology would most impress Fox Talbot?

**VOTE ONLINE** [www.amateurphotographer.co.uk](http://www.amateurphotographer.co.uk)

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© RICHARD TUSCHMAN

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Richard Tuschman explains the process behind his artfully crafted photographic reimagining of Edward Hopper's influential paintings. He talks to Oliver Atwell

**HOW TO HAVE YOUR PICTURES PUBLISHED IN READER SPOTLIGHT** Send in a selection of up to ten images. They can be either a selection of different images or all have the same theme. Digital files sent on CD should be saved in a Photoshop-compatible format, such as JPEG or TIFF, with a contact sheet and submission form. Visit [www.amateurphotographer.co.uk/spotlight](http://www.amateurphotographer.co.uk/spotlight) for details. We cannot publish images without the necessary technical details. Each RGB image should be a minimum of 2480 pixels along its longest length. Transparencies and prints are also accepted. We recommend that transparencies are sent without glass mounts and posted via Special Delivery. For transparencies, prints or discs to be returned you must include an SAE with sufficient postage.

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EF 16-35mm f2.8 II L USM Lens ..... £1199.00	£49.96 P/m	£170 CB	EF 70-300mm f4-5.6L IS USM ..... £1231.00	£51.29 P/m
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EF-S 17-85mm f4-5.6 IS USM Lens ..... £339.00	£22.60 P/m		EF 70-200mm f/4.0 L IS USM ..... £979.00	£40.79 P/m
EF-S 18-200mm f3.5-5.6 IS Lens ..... £428.00	£21.40 P/m		EF 70-200mm f/2.8L USM ..... £1019.00	£42.26 P/m
EF 24-105mm f4L IS USM Lens ..... £839.00	£34.96 P/m		EF 70-200mm f/2.8L IS II USM ..... £1949.00	£81.21 P/m
EF 24-70mm f2.8L II USM Lens ..... £1809.00	£75.37 P/m	£210 CB	SALE EF 100-400mm f4.5-5.6L USM IS .. £1259.00	£52.46 P/m
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EF 35mm f1.4L USM Lens ..... £1149.00	£47.87 P/m
EF 24mm f1.4L II USM Lens ..... £1359.00	£56.63 P/m
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EF 20mm f2.8 USM Lens ..... £409.00	£23.85 P/m
EF 14mm f2.8L II USM Lens ..... £1869.00	£77.87 P/m

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## Cashback Offers



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£23.95 P/m



Macro Ring Lite MT-24EX £749.00 £31.20 P/m





# APNews

News | Analysis | Comment 15/3/14

**The future of William Henry Fox Talbot's personal archive is "secure"**

Campaigners win sell-off fight, page 7



Customers angry over 'dust' spots • Nikon faces lawsuit

## PHOTOGRAPHERS SUE NIKON OVER D600

**NIKON** is being sued by D600 users who have complained about unwanted 'spots' appearing in their photographs.

The 37-page class-action complaint was filed on behalf of customers against New York-based Nikon Inc, by US law firms including Zimmerman Reed, which says the spots appear in the 'upper-left corner' of pictures.

Lawyers claim the move followed 'lengthy investigation and speaking to numerous affected consumers'.

The D600 – a full-frame DSLR – was launched in 2012, targeting high-end enthusiasts.

The complaint alleges that 'the oil and dust spotting in the D600 is the result of a defective shutter mechanism which consistently splatters oil and dust onto the camera's image sensor'.

The legal action, dated 19 February, appears to have been



**The alleged 'dust accumulation problem' appears in a video on the website of US law firm Zimmerman Reed**

lodged shortly before Nikon promised to replace the shutter for customers who continue to suffer from dust spots, after carrying out sensor cleaning (see below).

The complaint, filed in the United States District Court for the Northern District of California, claims that the internet is 'saturated' with consumer complaints that accuse Nikon of falsely promoting the D600's picture-taking qualities.

It adds: 'These complaints



detail the frustration of consumers who paid \$2,100 or more for what they believed to be a "pro-level" camera that would deliver professional picture quality.

'Instead, images documenting life, experiences, and family milestones have been ruined.'

In response, a Nikon

spokesperson told AP: 'As this is an ongoing legal matter, we're unable to comment at this time.'

The lawsuit points to an initial 'service advisory', issued by Nikon on 20 February 2013, that suggested the problem was a result of "natural accumulation of dust" affecting "some cameras" in "rare instances".

## SNAP SHOTS

● A row over the right to photograph President Barack Obama remains unresolved, despite ongoing protest from White House press photographers. In November, Associated Press was among dozens of news organisations to sign a letter in protest at what they claimed was routine denial of the right to photograph and video the President performing his official duties. 'We continue to work through the issues with the White House,' an Associated Press spokesperson told AP. The White House told the press that its reason for closing certain events to photographers was that they were deemed 'private'. The letter, addressed to White House press secretary Jay Carney, was signed by 38 news outlets, including *The Washington Post*, CNN and Getty Images.

## NIKON PLEDGES SHUTTER REPLACEMENT

**NIKON'S** answer to D600 users who have noticed tiny spots appearing on certain images (see above) was to offer to replace the shutter free of charge.

That is, provided normal sensor cleaning fails to resolve the problem.

In its updated 'technical service advisory', Nikon states: 'Not all users have experienced this issue.'

'Nikon has thoroughly evaluated these

reports and has determined that these spots are caused by dust particles which may become visible when the camera is used in certain circumstances and/or with certain settings.'

Nikon points out that dust particles cannot be completely avoided when using a DSLR, even after sensor cleaning.

Nikon Europe, which first warned of the problem a year ago, urges

customers to contact their nearest service centre if they still encounter 'dark, granular spots' in photographs after cleaning the camera's imaging sensor.

Nikon promises to inspect, clean and replace the shutter assembly – and related parts – free of charge.

For full details, visit the UK section of the Nikon Europe website at [www.europe-nikon.com/en\\_GB/](http://www.europe-nikon.com/en_GB/).



## Do you have a story?

Contact Chris Cheesman  
Tel: 0203 148 4129  
Fax: 0203 148 8130  
[amateurphotographer@ipcmedia.com](mailto:amateurphotographer@ipcmedia.com)



AP  
THIS  
WEEK  
IN...

1906

AP issued a 'poison' alert over a toxic chemical used to develop photos this week in 1906, highlighting the dangers of confusing it with a medicine of the time. The warning, in the form of an anonymous letter to the Editor, warned readers: 'There is a real danger in the way in which pyro developers are sometimes made in tablet form, exactly resembling the well-known Lithia tablets. Not only are the chemicals similar in shape and colour, but the glass tubes in both cases are exactly alike, and it is quite conceivable that a mistake might easily be made in the dark. Pyro, as most photographers know, is a deadly poison. Will you not appeal to some of the large firms of photographic chemists to alter the shape of their tubes, as well as their colour?'

in front of sitter so as to let in just sufficient light, when softened by the muslin, to help the modelling of the shadow side of the face.

The reflector was used for the same purpose. The type of negative I develop for is thin and soft. The exposure in one of the portraits illustrated was fifteen seconds, on a very dull day, but with a bright light, a second, I find, is ample time.

## POISON.

To the Editor of THE AMATEUR PHOTOGRAPHER.

SIR,—There is a real danger in the way in which pyro developers are sometimes made up in tablet form, exactly resembling the well-known Lithia tablets. Not only are the chemicals similar in shape and colour, but the glass tubes in both cases are exactly alike, and it is quite conceivable that a mistake might easily be made in the dark. Pyro, as most photographers know, is a deadly poison. Will you not appeal to some of the large firms of photographic chemists to alter the shape of their tubes, as well as their colour?—Yours, etc.,  
AMATEUR.

# CLUBNEWS

Club news from around the country

## HOLMFIRTH CAMERA CLUB

The club is gearing up for its annual exhibition at the North Light Gallery. The show takes place on 21, 22, 28 and 29 March; and 4, 5, 11 and 12 April. The gallery can be found at Brooke's Mill, Armitage Bridge, Huddersfield, West Yorkshire HD4 7NR. Tel: 01484 340 003.



Company marks centenary of Ur-Leica

## SPECIAL-EDITION LEICA MARKS 100 YEARS

**LEICA** has kicked off its centenary celebrations by launching a special medium-format camera, the Leica S Edition 100, which has gone on sale in a £26,000 kit that includes two lenses.

The Leica S Edition 100 is engraved with a centennial logo on the camera body and on both lenses – a Summarit-S

70mm f/2.5 Asph CS and Elmarit-S 30mm f/2.8 Asph CS. The kit comes in an aluminium 'cabin trolley' designed to be suitable for carrying as hand-luggage on flights.

It celebrates 100 years since Oskar Barnack developed the Ur-Leica, marking the birth of 35mm photography.

## UK STUDENT WINS SONY HONOURS

**A UK STUDENT** who was nursing a broken camera has just won a brand-new Sony Alpha 7 after being chosen as a finalist at the Sony World Photography Awards.

Scarlett Evans, a 22-year-old student at Central Saint Martins College of Art and Design, is among ten finalists named in the Student Focus category.

Scarlett shot her winning image (above) in response to the competition brief that sought a single image depicting 'Tomorrow's News'.

'I took the winning image outside a church in Nashville, Tennessee... It seemed like such an incongruous juxtaposition of old and new faiths. The irony of it just made me laugh.'

Scarlett added: 'It's really exciting to have been selected as a Student Focus finalist – it was not really something I was expecting.'

'I am especially pleased to have won the camera as mine is currently broken, so it



couldn't have come at a better time.'

Awards organisers have told finalists they must now shoot a series of self-portraits, using their newly won full-frame Alpha 7, to fulfil the next part of the competition brief.

The overall winner, to be announced on 30 April, will bag €35,000 of Sony gear for their university.

The Sony World Photography Awards Student Focus contest aims to 'support and inspire future generations of photographers'.



## SNAP SHOTS

● Leica enthusiasts are invited to a meet-up in London on 16 April. The free 'Soho Soho Meet' coincides with one in New York on the same day. The group will meet at 10am at the Leica Store cafe in Mayfair. Visit [theleicameet.com](http://theleicameet.com).

● A freelance who served as an RAF photographer in the Second World War before forging a career in TV and theatre has died, aged 92. Willoughby Gullachsen photographed countless celebrities, reported [holdthefrontpage.co.uk](http://holdthefrontpage.co.uk).

● The photographer whose pictures exposed the affair between the French president and actress Julie Gayet faces charges over possible invasion of privacy. Police have questioned Sébastien Valiela, who took photos of President Francois Hollande's mistress at the wheel of her car, sources told the French media. Under France's strict privacy laws, the inside of a car is deemed to be a private space.

## Canon set to pull plug on low-end models?

# CANON CONSIDERS CULL OF COMPACT CAMERAS

**CANON** has released a statement confirming that it may reduce its range of compact cameras.

Canon was responding to online articles, published last month, claiming that it may axe compact cameras priced under 20,000 yen (around £117).

In response to a report in Japanese business newspaper *The Nikkan Kogyo*, a Canon spokesman told AP: 'Canon is considering narrowing the range of models in the low-end of the digital compact camera line, but no decision to withdraw

from the market has been made and no price level was determined.'

Many camera makers have been forced to cut lower-end compacts as smartphones take over.

Brands including Fujifilm and Olympus last year moved to pare back their compact ranges, focusing instead on higher-end models and interchangeable-lens cameras.

However, last month, Nikon signalled that it plans to do just the opposite, announcing 16 compacts in recent weeks in a bid to corner the market.



**Canon would target low-end models. In contrast, Nikon has said it has no plans to slow down the launch of new compacts**

## TALBOT ARCHIVE SAVED FOR THE NATION

**THE FUTURE** of the personal archive of British photography inventor William Henry Fox Talbot is 'secure', according to a key figure in the campaign to save it.

The news means the treasures can be digitised and used as a future resource for photo-history scholars, artists, photographers and the public.

In 2012, Oxford University's Bodleian Libraries launched an appeal to raise £1 million to acquire the collection, which had been transferred to a dealer in New York with a view to selling it on the family's behalf.

The collection includes the work of Fox Talbot's contemporaries, who



shared with him their attempts at early photography, plus artefacts from the Lacock Abbey estate in Wiltshire where he lived at the time of the publication of his invention in 1839.

Michael Pritchard, director general of the Royal Photographic Society, was

among prominent figures lending support to the campaign, alongside renowned photographer Martin Parr and the artist David Hockney.

Writing on the British photographic history blog, Pritchard said that the Bodleian Libraries held a reception on Fox Talbot's 214th birthday last month to thank the campaign's supporters and donors.

'The library has a small amount to find before an August deadline and will be holding a fundraising auction in conjunction with Sotheby's at the beginning of May,' wrote Pritchard.

'It has plans to digitise much of the archive and it will be made available to researchers and the public.'

Last year, AP reported that campaigners needed to raise the remaining £375,000 to ensure it remained in the UK (see *News*, AP 24 August 2013).

The original target was £2.2 million but they had already won a £200,000 donation from the Art Fund and £1.2m from the National Heritage Memorial Fund.

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## ADOBE SUPPORTS FUJI X COLOUR PROFILES

**THE LATEST** version of Adobe's raw-conversion software includes support for the Nikon D4S and camera colour profiles for Fujifilm users.

Photographers using Adobe Camera Raw 8.4 with X-series cameras, including the new X-T1, will be able to apply the same Provia, Astia, Velvia and Monochrome 'film' effects – which can be applied to JPEG images produced in-camera – when editing raw images. Other cameras

compatible with the release candidate version of Camera Raw 8.4 include the Canon EOS 1200D.

Among new features of the software itself are the addition of a before/after preview option, and a pet eye correction tool, which does for animal portraits lit with flash what red-eye correction does for people portraits.

For more information, or to download the software, visit [labs.adobe.com](http://labs.adobe.com).

There are currently no details on when the final version of the release candidate will be available.







## SNAP SHOTS

● A man watched his wife plunge to her death in a Cornish river after he left their car to take a photograph without properly applying the handbrake. Rescuers were unable to recover the car in which Ann Pewter, 74, from Tavistock, Devon, drowned along with the couple's two dogs in the River Fal last March. Husband David said he watched in horror as the car slipped down a slope. The coroner recorded a verdict of accidental death.

● The Nikon 1 AW1 compact system camera and Coolpix A digital compact have won design awards. The cameras were among more than 4,500 products judged as part of the German-based iF Product Design Awards 2014.



## Film and digital honours

# CONTEST HIGHLIGHTS POWER OF B&W

**A PHOTO** captured using traditional film, and another in digital format – both printed in b&w – have won student photographer of the year honours, beating hundreds of entries.

Iman Tajik, from City of Glasgow College, won Ilford Photo Student Photographer of the Year 2013 with an image entitled 'Socially Lonely', printed in a darkroom and shot on Kentmere 100 film (top).

Kieron Price, from Leicester College, was crowned Harman technology Student Photographer of the Year with a digital shot, printed on Crystaljet Elite inkjet paper.

Both win £150 to spend at harmanexpress.com.

## READERS RALLY TO DARKROOM APPEAL

**AP READERS** have been so generous with equipment donations towards a new school darkroom that there is enough kit to build another one.

In December, King Edward VI Aston School in Birmingham appealed, via AP, for unwanted 35mm enlargers suitable for b&w printing, claiming that digital imaging had 'deskilled' photography.

David Healey, the school's photography tutor, said: 'The



article generated a very positive and generous response from AP readers, so much so that the school my wife teaches at [Highclare School in Birmingham] will be getting a darkroom as well... thank you.'

## In next week's AP

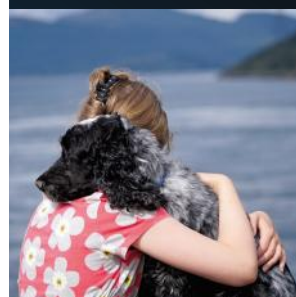
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### ON TEST

## OLYMPUS OM-D E-M10

A 16-million-pixel, Wi-Fi-enabled enthusiast DSLR that's packed with features: we see how far it can punch above its weight



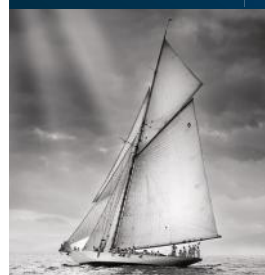
## LEARNING TO FLY

Judge **Oliver Atwell** presents a selection of the 2013 RSPCA Young Photographer Awards

### ON TEST

## PANASONIC LUMIX DMC-TZ60

We test an 18.1-million-pixel, 'travel compact' with a 30x optical zoom range, Wi-Fi, GPS and raw capture



## TO THE SEA

Jonathan **Critchley** tells how his characteristic fine-art images all stem from a childhood passion for the ocean

### SIX OF THE BEST

## CAMERA HARD CASES

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\*STREET PRICE BODY ONLY

AP hands-on

# Nikon D4S

After teasing the camera world at this year's CES in Las Vegas, **Nikon** has finally announced the successor to its groundbreaking flagship, the D4. **Jon Devo** meets the **D4S**



**NIKON** is once again staking its claim as the professional imaging camera manufacturer of choice with its new 16.2-million-pixel D4S. Based on its previous flagship model, the new D4S isn't an entirely new camera, but rather a finely tuned incarnation of the award-winning D4. Since the D4's release in 2012, the firm has been using feedback from professionals to test and explore new ways of tackling the tough and highly pressurised environments that they face.

The D4S is the result of that work, and James Banfield, group support and training manager at Nikon UK, told me that the D4S will respond better than its predecessor to the demands and needs of the pro photographer, whether in terms of improving their workflow, capturing the action or operating in severe weather conditions.

As well as developing a new processor for the D4S, Nikon has revisited the CMOS FX-format sensor it created for the D4 and made improvements, as well as refining

**'The D4S will respond better than its predecessor to the demands of the pro photographer'**

the camera's AF algorithms to make the autofocus snappier. Unfortunately, I wasn't able to see a comparable improvement in AF during the brief time I had with the D4S, but I have seen results from real-world testing at a Nikon event of the camera tracking fast-moving subjects. Looking at a series of images shot on a single high-speed trigger, of 15 frames, all but two appeared to be spot-on.

I'm looking forward to the D4S being put through its paces when we get it in for a full review, and seeing if we can replicate such promising performance.

## FEATURES

Comparing specifications, it really is hard to spot the differences between the D4S and the earlier D4. They are almost identical, although the most significant improvement appears to be in image processing. The Expeed 4 image processor not only has exceptional processing speed but also boasts class-leading low-light shooting capabilities, featuring an expanded ISO sensitivity of ISO 409,600. In comparison to the Nikon D4, the new D4S achieves +1EV better noise performance across all ISO sensitivities. The new processor also enables the D4S to apply sophisticated area-specific noise reduction, edge sharpening and increased tone control.

Improved lock-on capabilities and AF tracking with up to 51 points and at 11 frames per second make the D4S the fastest AF-enabled DSLR Nikon has ever made. Meanwhile, group AF selection with five points will give photographers even finer control over the AF area.

Some Nikon D3 and D3S users were reluctant to upgrade to the D4, as the image quality of those cameras is already excellent. However, the addition of a gigabit 100/1000TX ethernet port, and the smaller uncompressed raw S file format option in the D4S will provide accelerated image-transfer options that will give press and sports photographers in particular a genuine edge over photographers still using the older models.

## CUSTOMISATION

Customisable function buttons and intelligent assignment of trigger options mean that photographers will be able to utilise a range of productivity-boosting tweaks. For example, if the older D4 is wirelessly linked to other units, these units can only be triggered by firing the shutter button on the primary camera, but now in the D4S that action can be assigned

## AT A GLANCE

- 16.2-million-pixel, FX CMOS sensor
- Expeed 4 image processor
- ISO 50-409,600 (extended)
- Faster autofocus performance
- 11fps shooting with full metering and frame-by-frame AF
- Raw S offers smaller uncompressed 12-bit image
- EN-EL18a battery rated at 3,020 shots on a full charge
- Full HD 1920x1080-pixel recording at 60p/50p
- Price around £5,199 body only





to a function button that is available on selected lenses or on the front of the camera. This seemingly minor adjustment will prevent countless wasted frames.

The newly designed EN-EL18a battery and the D4S's improved power management may not be a headline feature, but in practical terms it is one of the most important introductions to the new model. Nikon's new 2,500mAh battery can shoot 5,960 frames in continuous mode, or 3,020 in single-shot (CIPA standard). At its minimum, the D4S will have almost three times the shooting stamina of Canon's LP-E4N battery in the EOS-1D X.

### BUILD AND OPERATION

The D4 is built like a tank, and the full metal, weather-sealed body of the D4S is no different. From the front, both cameras are distinguishable only by their name plates. However, a closer look reveals slight changes to the contours of the grip sections and button design.

On the rear of the camera, the selection buttons have been given a slightly different texture and the area around them has been raised to allow for easier use while wearing gloves. These changes, although minimal, make it easier to operate the camera in both landscape and portrait orientation. Being able to accurately access the

The new D4S features a gigabit 100/1000TX ethernet port for even faster file transfer speeds

Below: Minor but highly effective adjustments have been made to the button and grip design. The memory card door is also slightly larger



functions you need while under pressure will mean the difference between getting the shot and not getting the shot.

As the first camera manufacturer to utilise the technology in a DSLR, Nikon has stuck with providing a high-speed XQD slot, along with support for the more widely used CompactFlash card. It could be argued that two XQD slots, or UHS-II SD card support as featured in Fujifilm's new X-T1, would have made better use of the D4S's speed-demon credentials. But with that said, many photographers, particularly professionals, still use CF cards.

When looking through the D4S's viewfinder, the revamped shutter and mirror mechanism significantly reduces mirror bounce, minimising blackout when shooting in burst mode. This is another subtle change, but it will have a big impact on the ability to compose, focus and capture shots when working at pace.

### FINAL THOUGHTS

Replacing the D4, the new Nikon D4S stacks up much better when compared to its natural adversary, the 18.1-million-pixel Canon EOS-1D X, which has 61-point AF, and shoots at 12fps as standard.

With stiff competition owing to the technological advances of other manufacturers, Nikon has raised the bar that it set with the D4 a bit higher. However, with Panasonic and Canon already offering 4K video capabilities in interchangeable-lens cameras that offer professional imaging solutions in great bodies, has Nikon missed a trick by not including 4K video in the D4S?

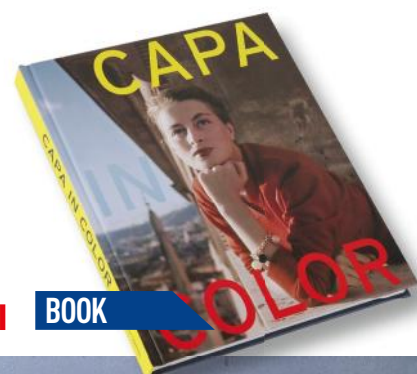
One thing that is certain is that the D4 the new D4S is replacing is still an outstanding camera. But with improvements made in image processing, image quality, autofocus, shutter speed and ergonomics, Nikon's updated flagship ensures that the firm continues to provide one of the strongest professional cameras on the market. **AP**





# APReview

The latest photography books, exhibitions and websites. By Jon Stapley



BOOK



© FRANTIA BLESNY, COURTESY LEEDS MUSEUM AND GALLERIES AND FAMILY OF THE ARTIST

EXHIBITION

## Photographing Sculpture: How the Image Moves the Object

20 March-22 June. Upper Sculpture Study Gallery, Leeds Art Gallery, Henry Moore Institute, 74 The Headrow, Leeds LS1 3AH. Tel: 0113 246 7467. Website: [www.henry-moore.org](http://www.henry-moore.org). Open Mon, Tue, Thur-Sat 10am-5pm, Wed 12am-5pm, Sun 1pm-5pm. Admission free

**AS DEDICATED** photographers, we perhaps understandably don't spend all that much time thinking about how photography can augment and represent other art forms. While a photograph these days can be shared across the web instantly, the same cannot be said of art forms more grounded in the realm of the physical.

The new exhibition at the Henry Moore Institute investigates the relationship between photography and the more earthy field of sculpture, how the former can make the latter visible and present it to the world. Interestingly, the focus is not only on photography as a means of representing sculpture, but also how a photograph of a piece of sculpture can be a work of art in its own right. Juxtaposing pieces with real people, using deliberately crafted stagings to emphasise specific points or features – all of it blurs the boundary between what, precisely, is the work of art being studied.



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© ROBERT CAPA / INTERNATIONAL CENTER OF PHOTOGRAPHY / MAGNUM PHOTOS

## Capa in Color

By Cynthia Young. Prestel, £40, hardback, 208 pages, ISBN 978-3-791-35350-0

**THE TITLE** of this book may take you by surprise. As Cynthia Young freely admits in her introduction, Capa's colour photography is so dwarfed by the legacy of his work in black & white that it's practically obscure. You couldn't ask for a better way to bring the work into the light than *Capa in Color*. It's a superb effort of curation and scholarship, placing the images alongside not only Capa's contemporary travelogues but also beside contributions from other esteemed writers of the day, such as John Steinbeck and Irwin Shaw. The images themselves are vivid, varied and often beautiful. From tourists in the Alps to visitors to Lenin's tomb in Moscow's Red Square, the subjects of Capa's travels are masterfully documented.







## Striking Resemblance: The Changing Art of Portraiture

By Donna Gustafson and Susan Sidlauskas, with contribution from Lee Siegel  
Prestel, £35, hardback, 176 pages, ISBN 978-3-791-35289-3

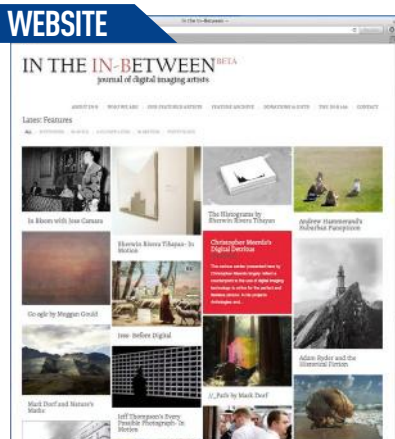
**A COLLECTION** of four illustrated essays makes a brave stab at exploring the entire history of portraiture as an art form, from oil paintings to Facebook profiles. Each essay focuses on a different specific point in relation to the art of portraiture, including the significance of twins in portraiture, and the changing art of depicting large groups, 'portraying the many'. There's also an interesting examination of the face in portraiture, especially relevant in the era of the constantly changing online profile picture, where the face is often obscured or eschewed entirely in favour of a child, a pet or particularly nice sunset. As a whole, it's interesting but rather niche. Plus, it's not really an overview of portraiture as a 'changing art', certainly not in the way the title implies, so much as a detailed trip down four avenues of highly specific thought.



© MARTELLEN MARK

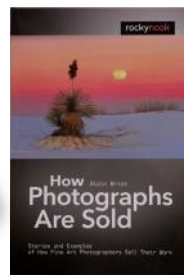
## www.inthein-between.com

**PUT SIMPLY**, In the In-Between is a 'journal' devoted to encouraging discussion and criticism centred around digital-imaging artists and photography that is rooted in digital or computer-based processes. Interviews, exhibition spotlights, a constantly curated gallery of 100 links, critical analyses and more, all feature in regular updates that cover a broad spectrum of digital photography. There's collage, automated surveillance photography, and use of science fiction/fantasy-esque imagery to illustrate real world problems such as climate change. Given that the site updates pretty regularly, there looks to be a lot more to come.



# CONDENSED READING

A round-up of the latest photography books on the market



● **HOW PHOTOGRAPHS ARE SOLD** by Alain Briot, £28.50 Alain Briot's book reflects not only the changing landscape of the market, but also the needs of photographers in other genres. There's a lot of practical, down-to-earth advice – the awkwardly worded tip to keep your temper, 'Don't feel angry', is a good pointer whatever business you're in. Simple and eminently practicable.



● **CANON EOS 70D** (ebook) by James Johnson, £10.70 An ebook available for Amazon's Kindle editions, this guide goes into a lot of helpful detail when using Canon's EOS 70D DSLR. It's very much a camera-based guide as opposed to photographic – you won't find many tips on the best things to shoot with your EOS 70D, but you will get all the help you could want on operating the menus and understanding the settings.



● **DATA PROTECTION FOR PHOTOGRAPHERS** by Patrick H Corrigan, £25.50 This is stuff you need to know. Many of us, even the supposedly tech-savvy, adopt a surprisingly cavalier approach to passwords, backups, archiving and everything required to ensure that our precious images and documents aren't lost to the whims of computer gremlins. Patrick H Corrigan's no-nonsense guide does a good job of explaining why this sort of thing is important, and what you can do to ensure you're always adopting best practices to protect your images from disaster, from the moment of capture.

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Your chance to win a **Sigma APO 150-500mm f/5-6.3 DG OS HSM** ultra-telephoto zoom lens

**SIGMA** and *Amateur Photographer* have joined forces to give you the chance to win a fantastic ultra-telephoto lens. The Sigma APO 150-500mm f/5-6.3 DG OS HSM covers a telephoto range up to 500mm and allows photographers to bring the subject close with short perspective. Three SLD (Special Low Dispersion) glass elements provide correction for chromatic aberration, while the rear focus system minimises fluctuation of aberration caused by focusing. HSM (Hyper Sonic Motor) is incorporated for quiet and high-speed AF plus full-time manual focusing. The Sigma APO 150-500mm f/5-6.3 DG OS HSM is available in Canon, Nikon, Sigma, Sony and Pentax fit.

## ABOUT SIGMA

Founded in 1961, the Sigma Corporation is a Japanese company that manufactures cameras, lenses, flashes and other photographic accessories. All Sigma products are produced in the company's own Aizu factory in Fukushima, Japan. The company states: 'Our love of photography is second to none. We deeply appreciate the photographer's desire to record and express – the passion of the photographer.'

To find out more about Sigma products, visit the Sigma Imaging UK website at [www.sigma-imaging-uk.com](http://www.sigma-imaging-uk.com).

## HOW TO ENTER

To be in with a chance of winning this fantastic Sigma ultra-telephoto zooms lens, all you have to do is visit [www.amateurphotographer.co.uk/sigmacompetition](http://www.amateurphotographer.co.uk/sigmacompetition) and answer the simple question.

The closing date for entries is Thursday 10 April 2014. The winner of the Sigma APO 150-500mm f/5-6.3 DG OS HSM ultra-telephoto zoom lens will be chosen at random from the correct entries and will be contacted by email within six weeks of the closing date. Full terms and conditions can be found on the website.

# SIGMA

**To enter visit: [www.amateurphotographer.co.uk/sigmacompetition](http://www.amateurphotographer.co.uk/sigmacompetition)**

**The closing date for entries is Thursday 10 April 2014**

\* Competition open to UK residents only



# Letters

Share your views and opinions with fellow AP readers every week

## FAIRY STORIES

In 1965, I was a 14-year-old secondary-school pupil who was totally bewitched by the Cottingley Fairies photographs (*Icons of Photography*, AP 22 February). Our science teacher, Mrs Topping, was a keen photographer and it was she who first told us about this incredible hoax. Yet even at that time – 50 years after the images were taken – there were still many who believed they were authentic. In hindsight, of course, we can see how naive and amateurish they seem, but those were far more innocent times.

But what a clever stunt for 16-year-old Elsie Wright to have pulled off, regardless. In 1965, the belief that the camera never lied was still much in evidence. Yet through her expertise at 'cut 'n' paste montage', Mrs Topping would often amaze us with seemingly impossible images. I recall watching her cutting elements from black & white pictures, then pasting them onto others. She used a clever technique of running a pencil up the sides of the cutouts to eliminate any giveaway shadows. She'd then place the doctored prints under a sheet of clean glass and make copies using her tripod-mounted Pentax S1a.

After the film was processed in the school darkroom, Mrs Topping would emerge with black & white prints that would astound us. One that particularly springs to mind featured her husband – seemingly about 12ft tall – leaning on their lovely old Triumph Mayflower car. The camera *could* lie – if you were prepared to work at it. Nowadays, of course, anyone can do it.

My old nan had a saying about gullible people: 'I bet you still believe in fairies at the bottom of the garden.' Thanks to the efforts of Elsie Wright – for an impressive few decades at least – many people did!

**Mandy Smith, Northumberland**

**It's incredible to current generations that anyone could have been fooled by such a crude fake, but as you say, folk were more innocent and unaware of the possibilities of manipulation at the time – Nigel Atherton, Group Editor**

## CLUB COMPETITIONS

I must apologise for broaching the subject of club competitions once again. However, I have to say that entering club competitions over the past two years after a break of several decades, my enthusiasm for photography of the last half-century is so eroded by the experience that I am seriously thinking of giving up photography and selling my cameras.

Beginners are encouraged to enter against experienced photographers – poor-quality images against very good ones. When poor images often gain better than, or as good marks as, some very good ones, that has two effects: the good photographers become disillusioned, and the poor ones don't see any gain by working hard to improve. All the while, the same few stalwarts seem to win almost every club competition. Of course, the situation

## LETTER OF THE WEEK

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NOTE: PRIZE APPLIES TO UK AND EU RESIDENTS ONLY

### A CAMERA IN THE HAND...

After packing our bags on the last day of our holiday, we went for a walk before leaving the hotel and came across this stunning early morning reflection. My initial reaction was to rush back to pick up my camera, but I soon realised that my 28mm standard zoom would not be wide enough and that I should have brought my wideangle zoom on holiday. Also, by the time I had returned, the water might not be so still for such a perfect reflection.



© JOSEPH MUN

I decided to make do with my three-year-old Samsung Galaxy Note, using it in portrait orientation to cover the whole vertical scene, and a sequence of six shots panning from left to right in small steps to achieve the horizontal coverage. I could not wait to get back home, so I stitched the panorama on my laptop at the airport. It worked beautifully. The resulting image was approximately 16 million pixels in resolution and 12MB before cropping to 35mm ratio. I have since printed a 24x18in enlargement, and the image quality is indistinguishable from the 16-million-pixel files from my Nikon D7000.

It says a lot about the technology of modern smartphone cameras (even a three-year-old one) and the capability of inexpensive image-editing software, in this case Photoshop Elements. We are blessed living in this digital age with so many choices of photographic equipment, but any camera in-hand, no matter how modest, is better than the best equipment left at home.

**Joseph Mun, London**

**Well said, Joseph, and a fine image to boot – Nigel Atherton, Group Editor**

## Write to...

'Letters' at the usual AP address (see page 3) fax to 020 3148 8130 or email to amateur photographer @ipcmedia.com and include your full postal address

## Earn £50 Backchat

Send your thoughts or views (about 500 words) to 'Backchat' at the usual AP address (see page 3). A fee of £50 will be paid on publication

## What The Duck



<http://www.whattheduck.net/>



**IN DEFENCE OF THE Df**

Disparaging swipes at the Nikon Df have started already, with Jon's comment that the Fujifilm X-T1 'feels like the camera the Df should have been' (AP 22 February). I delighted that the Df is what it is: a brilliant package capable of amazing results. I have had mine for six weeks and love it, and on its first trip out I set the ISO at 12,800 and took some shots at Bosham Harbour in West Sussex just as the sun had disappeared beyond the horizon. The image (right) was taken handheld at 1/80sec at f/3.5, with the foreground lit courtesy of a passing car's headlights. Even at ISO 12,800, a selective A4 print has not a hint of noise – try that with your compact system camera!

Interestingly, the X-T1 *Hands-on* report is a glowing one with no issues at all – it seems Fujifilm has exclusive rights to traditional camera design. **Mick Miller, Berkshire**



© MIKE MILLER

helps them do so. This cannot be healthy for photography as a hobby, since those who become disillusioned are inclined to give up the hobby, and/or leave the club. I don't know how things can be improved. Does anyone out there have any ideas?

**Keith Longmore, Norfolk**

**While some photographers enjoy photo competitions, such as our own APOY, they should do so with the understanding that photography is subjective and that judges have differing tastes. If you aren't happy with your club you could always try a different one, but millions of people enjoy photography without being a member of a camera club at all. You could as an alternative join one of the many photo-sharing websites where you can get feedback on your work from the online community.**

**Nigel Atherton, Group Editor**

**FILM VS DIGITAL**

I have been a reader of AP for more years than I care to remember. I also still have the first 35mm camera I could afford to buy, a Kodak Retinette model 022B, and last year decided to have it restored to full working condition. I also have my original Weston Master V exposure meter, the calibration of which still seems to be correct (it has always been kept in the dark in its case) when checked against my modern digital cameras.

Now for the interesting part. I loaded the Retinette with Fujicolor Superia X-tra 400 film and took the same shots at the same time with both the Retinette and my Nikon D800 with a 50mm f/1.8 lens. The results are exactly as I expected: the Nikon shots are much sharper, the Nikon dynamic range is much greater, with both returning, by my judgement, correct exposure levels. Clearly, the Retinette f/3.5 Reomar lens is not of the same standard as the Nikon optic, which no doubt accounts for some of the difference in sharpness.

All of this has left me wondering about film

cameras and just how good they are when compared with a top-quality digital camera. I should be very interested to learn from anyone with a direct comparison between a Nikon F6 and, say, a D800. Furthermore, I can now readily see why film has almost died and I cannot understand why some professional photographers persist in its use.

**Geoffrey H Robinson, via email**

**FILM COVERAGE**

I enjoy reading *Amateur Photographer* for its coverage right across the spectrum of still photography, but it is sad that AP has now seemingly gone entirely digital. Don't get me wrong, I own a digital camera – the truly excellent and 'intuitive' Leica Digilux 2. However, I enjoy, maybe more so, traditional 'analogue' photography and its results.

When you consider the sheer number of 'traditional' cameras being offered for sale by some of your biggest advertisers, analogue is far from dead and is apparently gaining momentum again. At this year's London Camera Fair, for example, the crowded hall was full of enthusiasts 'hoovering up' classic cameras and film like there was no tomorrow! At the end of the day, it is, of course, the picture that counts, however it has been taken. But using a beautifully made film camera, without having to delve into menus and instruction books all the time, is a real pleasure!

**Christopher Baker, Kent**

**AP hasn't gone entirely digital, Christopher. We still cover film photography and equipment (we have a feature on page 63, for example) and will continue to do so, but some of our features, reader portfolios and so on are chosen on merit, not on the basis of the equipment used, and the ratio of film to digital content reflects what our readers, and photographers in general, are using – Nigel Atherton, Group Editor**

# BACK CHAT

## AP reader Jon Rolfe is concerned about the interest in so-called 'retro' photographic equipment

**'RETRO'** is a common word in magazines, brochures and advertisements, but sadly it's meaningless. The clumsy phrase 'rangefinder-styled' has also emerged, which in most cases is just plain wrong. 'Styled', though, gives a hint of what manufacturers and their marketing departments are really thinking.

OK, it's consciously designed to look like a 35mm film rangefinder camera from the 1970s: the body has similar proportions; there's a dial on the top; a ring around the lens; the base plates are made of metal; it's probably black. Branding and model designation are discreet too, even down to the font. Yet few even have a viewfinder, and none except Leica is a genuine rangefinder. Few have dials for shutter speed or aperture, still less for ISO. What looks like a shutter-speed dial on the top is actually the PASM control, and ISO/aperture are a wheel-and-screen affair.

I exclusively, professionally and happily now use digital, but over three decades have used most types of camera, including numerous 35mm rangefinders. Personally, I feel no nostalgia whatsoever – digital is better in every way. So why this rise in the ersatz 'retro'? I can think of two reasons.

First, equipment manufacturers are not artistic foundations dedicated to the art of photography. If they were, their R&D budget would go into scholarships, collections, exhibitions, education, and so on. They are businesses; it's about balance sheets and P&L. They will make what sells, and their profits lie in the responsive, vulnerable, suggestible amateur market, where ownership of a particular camera sends out a personal value and style message. 'Retro' shows that you eschew fads and fashion, and are a serious, informed, in-control photographer. And you're probably between 40 and 50, so you can afford this self-affirming purchase.

Second, the visual environment today is dominated by the internet. More images have been created and published in the last five years than in the previous 150. 'Retro' implicitly links with historic, iconic, important and familiar images. Owning and using a 'retro' camera associates you with the late and the great, just without the bother of using film.

I am delighted by moves towards equipment that accidentally reiterates the genuinely useful aspects of 'retro' equipment. Dials, for example, on the top of the camera (shutter and ISO) and around the lens (aperture): a quick glance down and you're sorted. Dials communicate instantly, instinctively, so kudos to the latest Nikon and Fuji offerings. Remember digital watches? They did not make watches with dials/hands obsolete: the latter works more intuitively, better, instinctively, which is why they still dominate the market. Can you imagine a digital Rolex?





## GEORGE F WILLIAMS

George F Williams, known as 'GFWilliams' to most, started photography at the age of 14, quickly realising he could unite photography with his other passion – cars. His automotive photography career began as an obsession for cars and all things car related, and morphed into a very successful career photographing them. He has won acclaim throughout the world for his original images.



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# PHOTO INSIGHT

**George F Williams talks us through his striking image of a McLaren P1 supercar that was the launchpad for his career**

**THIS SHOT** came about after McLaren spotted a picture of mine of a Bugatti Veyron that I took in a tunnel. Online car website Jalopnik featured the Veyron image, which resulted in quite a lot of exposure. I then got an email from the head of PR at McLaren asking if I'd like to meet him the following week for a chat about doing some photographs inside and outside the McLaren Production Centre in Woking, Surrey. After brainstorming with him about ideas, I shot the production line for McLaren's MP4-12C sports car plus some low-light shots of the car outside with the exterior of the company's

amazing building as a backdrop.

That was back in 2012, and then out of the blue last year I got a call from McLaren again, this time asking me if I'd like to fly out to Bahrain the following week and be the first person to shoot the new McLaren P1 supercar at the Bahrain International Circuit.

I was lucky with this shoot, as McLaren had given me a fairly open brief. I got a lot of creative freedom, which is really great for producing the best results possible. I put together the shoot list on the flight over, and because the scenery and light in Bahrain are poles apart from anything in





## 'It's tough to know when to stop and when to go mad, but at the end of the day it's all down to personal choice'

be careful where I placed the rig, opting to secure it to the P1's engine cover – the rear piece of glass.

At the other end of the rig is a camera bracket and I attached my Nikon D800 to this along with a 20mm f/2.8 prime. The files from the 36.3-million-pixel sensor on the D800 are just fantastic. That's the basic set-up, but while it may look like the P1 is coming hard out of a corner at speed, it's actually moving very slowly. In fact, it's almost at a crawl. By using a neutral density filter I can extend the exposure to around 5secs – enough with the minimal movement to record a real impression of speed, while the slower pace means vibrations are dramatically reduced.

After two long days it was back to the office to edit the shots and make lots of tweaks to the images to get the look and feel I wanted in Photoshop. As well as having to retouch and remove the boom arm from the image, I also had the painstaking task of merging in an extended spoiler from an image that I'd taken of the launch car I had seen at the Paris Motor Show, as the pre-production car's spoiler mechanism wasn't quite finished and didn't extend.

I'm a strong believer in embracing every tool that you've got available and using it in the best possible way – but not overusing it. This can often mean it's tough to know when to stop and when to go mad, but at the end of the day it's all down to personal choice and what you decide to do is what makes you the photographer you are. I wanted the P1 to look amazing and I wasn't afraid of having a bit of a surreal feel to it, as the car is a surreal-looking model anyway, as is its performance.

This image, and the other shots of the car that I took, have been a real boost to my career and have opened doors. I now have a client base that includes some of the most prestigious motor-manufacturing brands in the world and shoot for magazines such as *Classic Cars* and *Top Gear*. **AP**

the UK and Europe, it promised to be quite different from anything I'd done before.

I was working to a very tight schedule, and with just three nights in Bahrain it meant I had just two full days to get the shots I needed. This meant 15-hour days on location shooting from 5am–8pm – I needed to shoot at sunrise and sunset to get the best light, which saw my alarm going off at 4am (which felt like 1am thanks to the time difference) in order to drive to the circuit in time to set up and get those 'money shots' with the golden light that I wanted. Even with the sun below the horizon, we still kept on shooting as I also

wanted to capture some moody images at night of the McLaren P1 in the pit lane. When we wrapped up on location, my working day still wasn't over as I then had to go back to the hotel to sort through all the photos and decide what to do the next day.

For this image of the McLaren P1, it was going to be the first moving shot anyone had seen of it and I wanted it to have a massive impact for the viewer. To get this angle, I used a camera rig – a dedicated carbon-fibre boom arm that's mounted to the car via clamps and suction cups. As the car was a pre-production model and one of only a couple to exist at the time, I had to

To see more of GFWilliams' images, visit [www.gfwilliams.net](http://www.gfwilliams.net)


**George F Williams**  
was speaking to  
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## UPRIGHT ADJUSTMENTS



### MARTIN EVENING

Martin Evening is a London-based advertising photographer and noted expert in both photography and digital imaging. As a successful photographer, Martin is well known in London for his fashion and beauty work, for which he has won several awards. In 2008, he was inducted into the NAPP Photoshop Hall of Fame.

Martin has worked with the Adobe Photoshop and Adobe Lightroom engineering teams over many years and is one of the founding members of Pixel Genius, a software design company producing automated production and creative plug-ins for Photoshop.

His recent books include *The Adobe Photoshop Lightroom 5 Book*, *Adobe Photoshop CC for Photographers*, as well as the *Adobe Photoshop for Photographers: The Ultimate Workshop* series, which he co-wrote with Jeff Schewe.



# Martin Evening's Retoucher's Guide

**Martin Evening** explains how to make upright adjustments using Camera Raw and Lightroom

**OVER** the past few years, the Adobe team who work on Camera Raw and Lightroom have worked hard to improve the lens-correction adjustments and catch up with programs such as DxO Optics Pro, which have long offered excellent lens-correction features. The most recent versions of Camera Raw and Lightroom (as found in Photoshop CC and Lightroom 5) now offer Upright

adjustments, which can be used to auto-correct the perspective in an image. If you look at the Lens Corrections panel screenshot in step 7, you'll see four buttons: Auto, Level, Vertical and Full. Without going into too much detail about what the differences are between these, you can simply click on each button to see which one works best with each image. It should be noted that an Upright

adjustment calculation references the image content and actively looks for vertical and horizontal features to work out the most appropriate correction.

The subject of this photograph is a small hut I came across while driving along the road to Glen Etive in the Highlands. Admittedly, it looks like a set-up photo opportunity and indeed, a photo tour came along while I was photographing it. However, an architectural subject like this responds well to the use of an Upright adjustment to correct the perspective in an image.



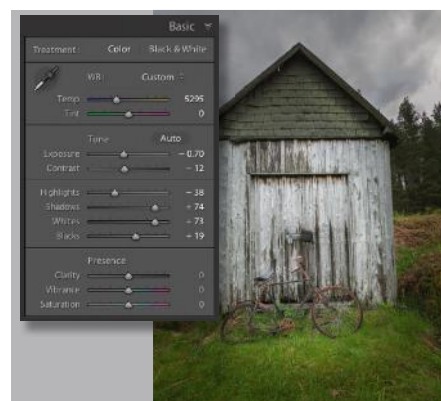




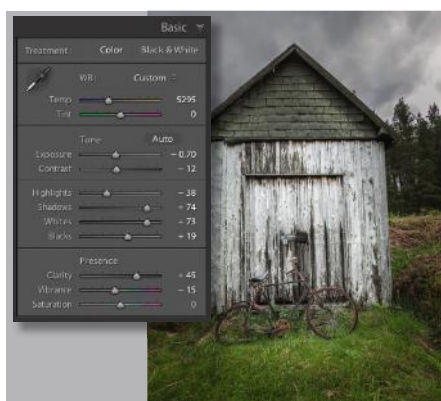
**1** This shows the photograph of the hut plus bicycle more or less as it was shot. I wanted to centre attention on the middle of the picture, so I did add a radial adjustment using the settings shown here, which darkened the edges of the picture.



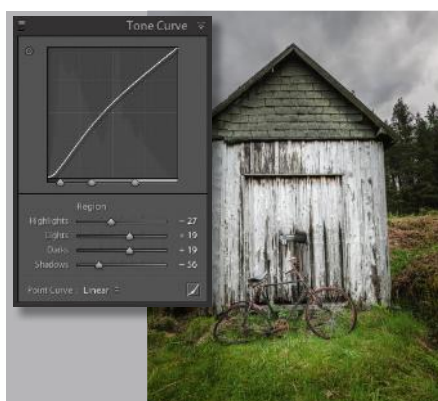
**2** I then went to the Basic panel and manually adjusted the White Balance Temp slider to take out some of the magenta colour cast. I also adjusted the Highlights, Shadows and Whites sliders to balance out the highlight and shadow detail.



**3** In this step, I adjusted the Exposure and Contrast sliders in the Basic panel to darken the image slightly and reduce some of the tone contrast. I also adjusted the Blacks to make the extreme shadow tones darker.



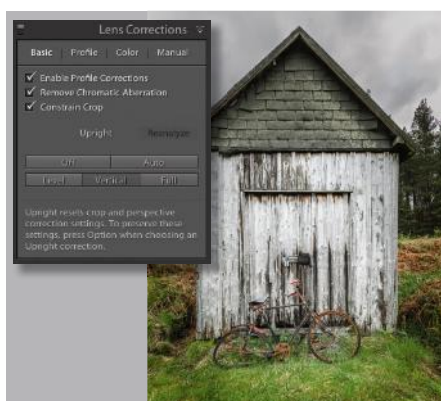
**4** Staying with the Basic panel, I increased the Clarity slider in order to boost the midtone contrast. This had the most noticeable effect in the texture of the wooden hut and grass in the foreground. I also decreased the Vibrance setting to desaturate the image slightly.



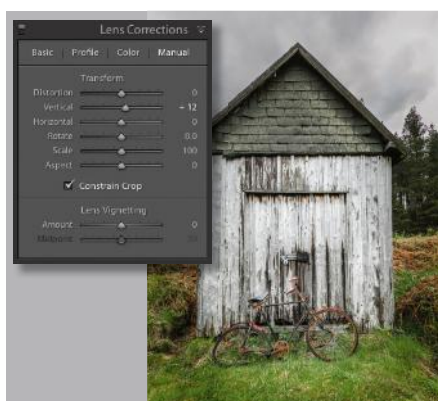
**5** I was now ready to go to the Tone Curve panel, where I applied the settings shown here to the Tone Curve parametric sliders. The aim in this step was to lighten the midtones and apply a small contrast boost to the shadows.



**6** I then went to the HSL/Color/B&W panel to apply some fine-tuning adjustments to the Saturation and Luminance sliders. The aim here was to increase the saturation of the grass and bracken, and darken the grass slightly.



**7** In the Lens Corrections panel, I checked the Enable Profile Corrections and Remove Chromatic Aberration boxes. This made quite a difference and removed the lens barrel distortion produced by the wideangle lens. I also clicked on the Vertical Upright correction button below, which transformed the image to correct the perspective.



**8** However, an Upright correction can sometimes make an image look too neat and tidy, and in the previous step the edges of the building ended up looking a little too straight. To address this, I clicked on the Manual tab section and set the Vertical slider to +12, which caused the verticals to converge slightly.



**9** To create the finished image, I added a number of graduated filter adjustments to darken the top and sides, plus one more at the bottom to lighten the foreground.





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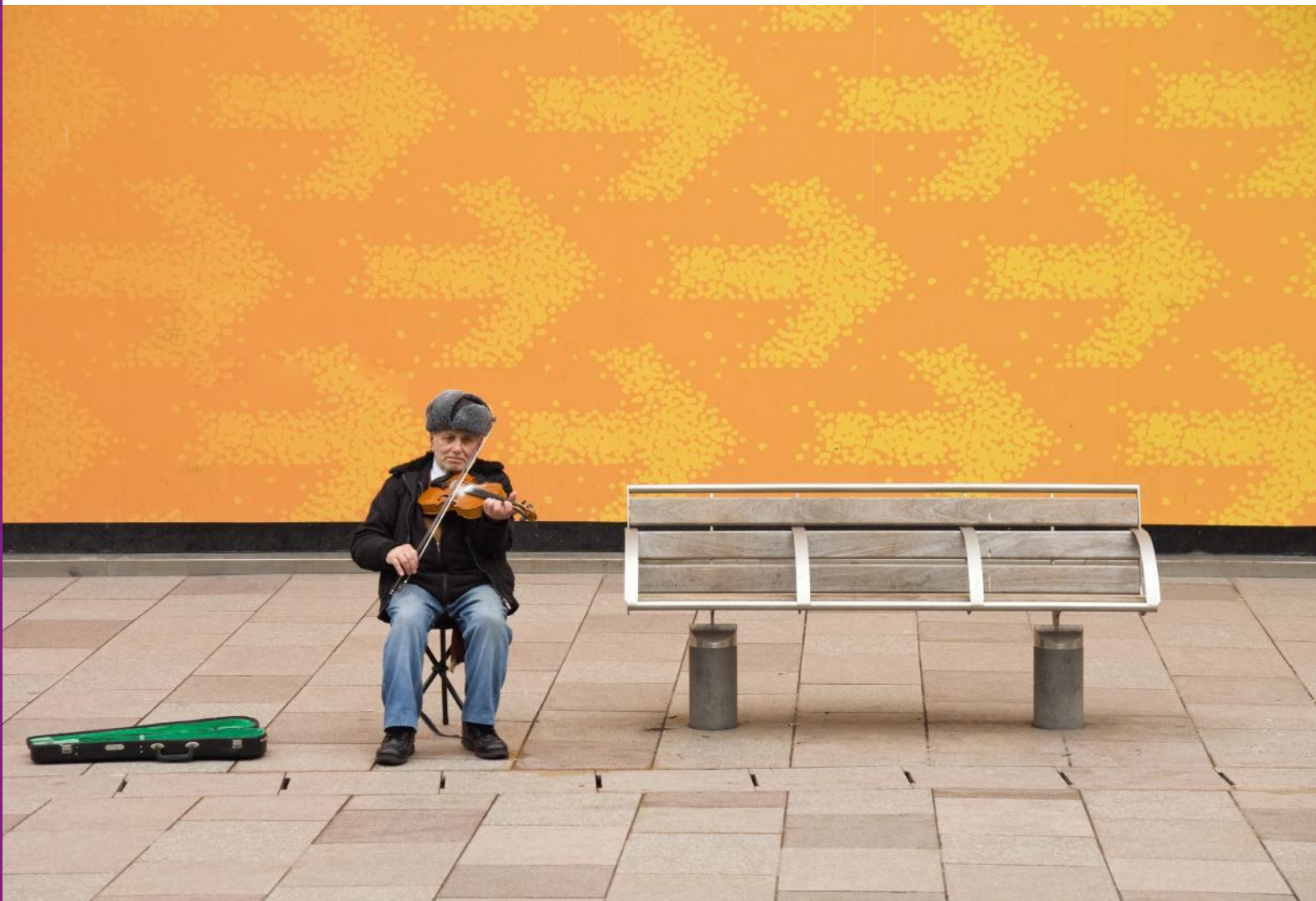


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# Streets ahead

AP reader **Ken Mayled** would never let a small thing like a degenerative bone condition stop him from taking street pictures in Cardiff, as he tells **Jon Stapley**

**PREPARE** to feel very embarrassed about the last time you didn't venture out for a day's shooting because you felt a cold coming on.

AP reader Ken Mayled has, for some time, battled degenerative arthritis, a condition that causes the disintegration of protective cartilage in joints. It makes movement extremely tiring and difficult, and is an effect exacerbated in Ken's case by the fact that he walks on titanium hips.

But did this stop Ken from getting out and taking street photos? Of course not. And, to be fair, this would be a rather short and depressing article if it had. Ken's fast-and-loose style of street photography excels in capturing humorous little

moments and clever juxtapositions of people and their surroundings. Advertising slogans, shop window signs, mannequins – any and all of it can become part of the canvas in Ken's observant, considered street images.

When we speak, Ken is just a few weeks shy of his 65th birthday and confident that he shows no signs yet of slowing down. He's a delight to talk to – confident but self-effacing – and it takes no time at all for us to get down to the business of chatting about street photography.

**AP** What's your favourite stomping ground as a street photographer?

**'Violinist'**  
Pentax K-X,  
18-125mm,  
1/250sec at f/7.1,  
ISO 400

**KM** Every one of the images you see here was taken in Cardiff city centre. Cardiff is a haven for street photography, as the buildings are superb and there's always something different to see.

**AP** Many of your images include fascinating little coincidences or humorous juxtapositions – the image of a man peeking around a bus stop next to an advert with the caption 'The Nervy Peeker', for example [see pages 28-29]. How do you go about seeking out these little moments?

**KM** I'm often asked how I've got the patience to stand on a corner and wait for an hour or two for something like that to happen. People are surprised to find out that, actually, I don't! My titanium hips and degenerative arthritis mean I simply can't hang around for too long. If I'm standing somewhere and something doesn't happen within a minute or two, I'm gone. Of course, that doesn't mean I can't pop back ten minutes later for another look. I tend to plan circular routes for that reason.

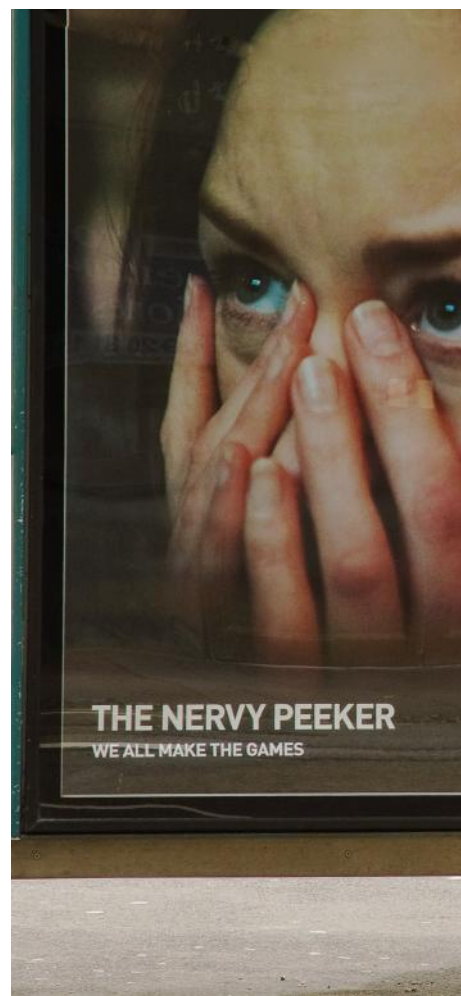
That 'Nervy Peeker' picture was a happy accident. I'd just got off the







**'Which bag?'**  
Pentax K-X,  
18-125mm,  
1500sec at f/8,  
ISO 400



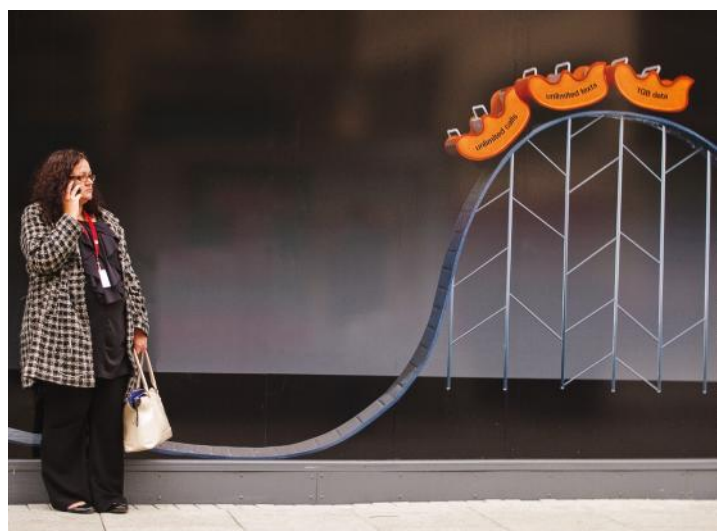
**THE NERVY PEEKER**  
WE ALL MAKE THE GAMES

**Below left:**  
**'The Hayes'**  
Pentax K-X,  
18-125mm,  
1/400sec at f/7.1,  
ISO 400

**Above: 'Nervy Peeker'**  
Pentax K-X,  
18-125mm,  
1/320sec at f/9,  
ISO 400

**Below:**  
**'Unlimited Calls'**  
Olympus Pen E-PL3,  
14-42mm, 1/60sec  
at f/7.1, ISO 320

**Right: 'Wow'**  
Pentax K-X,  
18-125mm,  
1/100sec at f/11,  
ISO 400







bus and I could see this pair of feet underneath the sign on the bus stop. I started to wonder who was going to appear, so I walked keeping pace with the feet, and as soon as the man emerged I took the shot.

**AP** Has street photography made you more alert to your surroundings?

**KM** Definitely. When I've got a camera around my neck, I'm looking at everything and everybody. I try not to miss anything – although that does happen. Don't get me wrong, this is still street photography. I can go out for an hour or two and come back with nothing, or see three things happen at the same time.

**AP** How did you get started in street photography?

**KM** It came about a very long time ago. I started being fairly interested in the early '70s – I did a course in freelance photography and photojournalism with a freelance photojournalist, and that gave me the confidence to go out and really look. I've been dabbling ever since! I'm not overkeen on studio work, and street photography appeals because I like to capture life as I see it.

**AP** What camera do you use at the moment and what do you like about it?

**KM** These days, I gravitate more towards using micro four thirds cameras. They're so much lighter than having a DSLR and lens hanging around your neck. I've currently got a Panasonic Lumix DMC-G5 and an Olympus Pen E-PL3, which I love for the small size and weight.

I never had a problem switching from film to digital – it's just sticking a memory card in your camera instead of a roll of film, really. I think digital photography is brilliant – if a picture's not good enough, I just bin it and hope for better luck next time. When shooting, I tend to set my ISO, stick the camera onto aperture priority and then just fire away. I rarely, if ever, walk around 'chimping away' at the back LCD screen. Once you've taken the shot it's too late, especially in street photography. You haven't time to mess about.

**AP** How do people in the streets respond to you taking pictures?

**KM** On a few occasions I've been seen, but no one's ever come up to me and said, 'What are you doing?' or anything like that. Perhaps that's just because it's Cardiff, but perhaps it's me as well. I always remember on my photography course, my tutor said to me, 'Imagine you're invisible. You're not, but imagine you are.' It's surprising how well that works and it's something I've always kept in my mind.

Most of the time, it doesn't matter. A picture I took of a man in the street playing a violin – he'd noticed me, but he just ignored me [see page 27]. I'd had to wait a bit for that one to get the sparse background (since then those lovely arrows have been replaced by a bank). You'd think to look at the picture that the street was deserted, but pedestrians were everywhere. I had to wait for a break, which I tend to do, and then I fired away. He didn't mind.

**AP** As we've already touched upon, advertising is a prominent feature of your images. Why was this something that interested you?

**KM** It just drew my attention. There's a lot of advertising in Cardiff and I was interested by the way that people fit into it. People, however, don't sit still, so you end up with a lot of these little moments – grab shots, really – where they're interacting. I'm lucky to catch these brief moments in time as they'll never be repeated. Look at all these images and you're seeing things that will never be repeated in the exact same way. That particular person may never be in that particular place, next to that particular poster, again – especially not at the same time that I happen to be passing! That's something that draws me to street photography.

**AP** Has your illness made photography more of a challenge?

**KM** I play it carefully. If I feel all right on the day, and if it's not raining, then I go out (so, as you can imagine, I haven't been going out much at the moment). Because of my disabilities, I tend to take a lot of photos, then sit down on a bench for a 20min rest, then do a bit more. I have a hiking stick with me that has a strap on my arm, so whenever I lift my arm the stick comes up with it. But the illness is just something I've got used to now. It's a challenge, but I'll continue with my photography for as long as I can. It continues to be a challenge, and I continue to rise to it! **AP**



To see more of Ken's images, visit [ken-mayled.foliopic.com](http://ken-mayled.foliopic.com)

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# High calibre

**Pete Muller** discusses the virtues of photojournalism and his document of Oklahoma's annual automatic machine-gun expo. He talks to **Oliver Atwell**

**TRYING** to keep track of the political hot potatoes tossed around by a nation's government can be somewhat bewildering. In 2013, former US Navy reservist Aaron Alexis walked onto a historic naval base in Washington, DC, and opened fire. He killed 12 employees before police shot him dead. Like similar events that preceded it (the Columbine High School shootings in 1999 that took the lives of 12 students and one teacher being a famous example), both US political parties – Republicans and Democrats – were quick to seize on the story. US President Barack Obama used the opportunity to call for stricter gun-control laws and did his utmost to fend off Republican howls of Second Amendment rights. The fact is, gun crime is something that is likely to taint the world's perception of the US for many years to come (in 2012, murders by firearm totalled 8,885, with more than 12,000 estimated in 2013).

It's with all this in mind that Pete Muller

began his project Machine Gun Americana. It's a photo essay that addresses a serious issue like gun ownership, yet manages to do so in a refreshingly non-judgemental and accessible manner. The set-up for the project is simple: every year, the state of Oklahoma holds the Full Auto Shoot & Trade Show (OFASTS), a recreational family event that celebrates the power of military artillery. Against a backdrop of lush rolling hills and cloudless blue skies, families can spend the day concentrating their fire on numerous targets and abandoned cars.

'I've been interested in gun issues for a number of years,' explains Pete, from his home in New York, 'and this can often find me working overseas. For example, I've been working in Africa for the past five years. All of my years of experience have drawn me to develop an interest in the relationship between guns and institutional structures in society. I have a theory that the weaker the institutions, or the less

trusted they are – I'm talking specifically about security institutions here – the higher calibration you see of gun-affirming attitudes. It's a way of saying that if people don't see the police or security services, or they see them but don't trust them, then they're more inclined to own and provide their own measures of security.'

## APPROACHING THE SUBJECT

Prior to Machine Gun Americana, Pete had produced work motivated by these ideas in conflict-scarred lands such as South Sudan (a project about armed cattle raiders) and areas of Somalia. Yet as Pete's ideas started to develop a more concrete grounding, he began to realise that exploring the attitudes of his own home nation could serve to give his ideas a more defined and global shape.

'In the process of my research, I came across some YouTube footage of the OFASTS,' says Pete. 'The video showed essentially what I show in my project – men, women and young kids getting together to fire fully automatic weapons.'

'I was initially more interested in looking at the breadth of these events across the US. But this event was the first I discovered and it became the focus. The event seemed to encapsulate all I wanted to say. That said, I didn't have any particular ambitions when I contacted them. I talked to the organiser and explained that I was an American photojournalist who had mostly worked in conflict zones in Africa, and told him that I'd like to attend OFASTS and take pictures. I was very honest with him. While we had differing opinions when it came to guns, I knew it was important to

**Story Rush, a kindergarten teacher from Greenwood, AK, fires an M1919 Browning .30 calibre machine gun on the first night of OFASTS**



**‘There’s something oddly nostalgic about the whole thing – it’s like a fair. The people who attend are devoutly Christian’**

➡ be respectful to gain his trust.’ Machine Gun Americana was shot over the course of one week. Pete arrived three or four days before the launch of the event and spent much of the time talking to the event organiser and logistics team who are responsible for setting up the grounds.

‘I think a lot of the reasons why these people choose to attend OFASTS is because they see it as harmless fun,’ says Pete. ‘Many of the visitors have a romantic fascination with these guns, either in a militaristic sense having watched a lot of movies, or from the perspective of military history because there are a lot of old guns there. In this sense, and I don’t mean this to be insulting, there’s a bit of a boyish thing going on with a lot of the grown men there. They really want to get hold of these powerful guns and shoot them. There’s a big disconnect from what these weapons of destruction are actually intended for.’

Pete points to the level of catharsis that many of the attendees experience when firing such a powerful weapon. After a hard week at work, what more exhilarating release could there be than to send a bullet flying through the air at supersonic speeds?

‘I didn’t want viewers of the project to come away feeling that they’d witnessed something horrific,’ says Pete. ‘There’s something oddly nostalgic about the whole thing – it’s like a fair. The people who attend are devoutly Christian. There’s no alcohol served, although you can bring your own six-pack and drink it in your RV at sundown. There are certainly no sexualised marketing campaigns, so no women walking around in bikinis. It’s oddly wholesome.’

#### THE NATURE OF PHOTOJOURNALISM

Looking through Pete’s catalogue of projects, it’s clear that he is a photographer who is, as he says in his own words, fascinated by stories, particularly those concerning the individual consequences of war, poverty and social unrest. Photojournalism is a storytelling device and it’s a field that Pete effectively uses to highlight the issues that concern him.

‘In my opinion, photojournalism should aim to do two things,’ explains Pete. ‘The first is to create documents that are, in an intellectual sense, consistent and sequenced elements of a story that’s unfolding some place. When I work, I take a strong interest in making sure that I’m capturing as much of the environment as I can in order to create something that’s journalistically sound. In that way, I can tell a story.’



‘Second, pictures should aim to create an emotional connection between people who may not necessarily know anything about one another or the context within which the pictures were taken. If you can harness that emotional connection and pair that with journalistic intuition and practice, you’ve hit upon the power of photojournalism.’

One of the elements so crucial to photojournalism is knowing when to

shoot and when not to shoot. Some photographers can come back from an event with just a handful of images. Some can come back with hundreds.

‘Over the past year, I’ve been consciously trying to pare down the number of shots that I take,’ says Pete. ‘It forces me to be more aware of my compositional standards and decisive moments. That said, I’m still coming back with a couple of hundred

**Above: A girl peers into the turret of a tank outside the shooting range. The tank was operational and available for rides at a cost of \$70 per person**



ALL PICTURES © PETE MULLER





**Below left: Visitors and exhibitors in a firing area that specialises in sniper rifles**

**Below: Ryan, April and Olivia Ireland have their portrait taken at the show**



images at the end of the day. Being conscientious about what you shoot is an important exercise for photographers, particularly ones of my generation and younger. I've worked hard to understand a bit more about the process and construction of images, rather than running around saying I'm going to shoot 2,000 images and hope there's something in there.'

It's important to note at this juncture that Pete actually shoots 75-80% of his images on an old Canon EOS-1D camera, the first full-frame DSLR Canon made back in November 2001. It's a camera that, for obvious reasons, has its limitations. Pete can take six or seven images before having to wait around 40secs for the camera to process all the pictures.

'It's actually a great virtue for me,' says Pete. 'It means I have to be very selective with what I want to shoot.'

### GUN WORSHIP

In Pete's observation, Machine Gun Americana seemed to make more of a splash overseas than it did in the US. There's still something about witnessing liberal attitudes to gun ownership that can surprise societies with stricter laws.'

'There are so many historical relationships between the US and guns,' says Pete. 'I think in a historical sense the reason why it was interesting to shoot in Oklahoma is that places like this were the frontiers. Frontiers were lawless, dangerous places that largely had an absence of central authority. If you lived in a settlement and in a frontier like Oklahoma, you were pretty much out there on your own. You had to provide your own food and security, and the environment was not necessarily conducive to those things.'

'I think the historical evolution of that social configuration created dynamics where people developed a reliance on guns. And as things progressed, guns became an integral



## YOUNG GUNS

**ONE OF** the stand-out images from Machine Gun Americana depicts a small child peering down the scope of a high-calibre assault rifle. Naturally, it's the image that people will gravitate to, but Pete is keen to clear up some issues surrounding the image.

'I knew people would pick up on that image,' says Pete. 'This type of imagery of very young children being involved in this type of event naturally raises concerns. In a very iconographic sense, it demonstrates the perpetuation and attachment of these dangerous weapons being passed on and

inculcated into a new generation. I get it and I see why the image is powerful for people, including myself. But the context is so important.

'I consider myself a journalist in this regard in that I make pictures and pride myself on being journalistically sound. The guy you see in the picture is not the child's father – he's a safety expert. He's there to monitor the child and ensure that he can have this experience in a safe way. There's a lot of judgement that's bound up in it, and as a journalist it's crucial that I try to reserve my own.'

part of survival. I guess it developed in ways where we became much more militaristic as a country. It created this hyper-breed of historical relationships with guns that has been exacerbated by a cultural impulse that worships violence and war.'

So what else is there for Pete to explore about our relationship with guns?

'I shot a project last summer in Detroit about concealed pistol licences and the armed private security militia,' says Pete. 'Last year, Detroit filed for bankruptcy, and that means the civil service and public service standards are at their nadir. There are no police there. A private firm has stepped in as an armed group who contract themselves out to anybody who has the means to employ them.'

Being around so many guns, Pete must have a clear understanding of his own relationship with weapons. The answer will probably come as no surprise after reading this article.

'I'm not a gun person,' Pete says with barely a pause for thought. 'I've never owned guns or grown up around them. Honestly, the gun stuff is not for me.' **AP**



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# ReaderSpotlight



1

## Paul Budgen Surrey

While Paul liked taking photographs from a young age, over the past two years he has discovered that it is a hobby that fits very well with his other passion – travelling. His favourite subject to shoot is wildlife, particularly birds. 'I seem to be able to photograph these subjects with ease compared to landscapes, which I find more of a challenge,' he says. Paul hopes to branch out into other genres of photography in the future, including landscapes and studio work.

### Woodpecker

1 There is some wonderful creative bokeh in this shot, effectively isolating the green woodpecker

Nikon D7100, 200-400mm, 1/1000sec at f/4, ISO 800

### Linnet

2 Paul spent a day in a hide to capture a series of birds in their natural habitat

Nikon D7100, 200-400mm, 1/250sec at f/8, ISO 800, tripod



2

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3

### Hummingbird

3 An extremely fast shutter speed was Paul's only chance to be able to freeze the hummingbird's wings  
Nikon D800, 200-400mm, 1/8000sec at f/4, ISO 1600

### Pied flycatcher

4 The background is nicely blurred and the bird itself is sharp. Perfect!  
Nikon D800, 200-400mm, 1/320sec at f/9, ISO 800, tripod

4







## Brian McCready County Down

Once Brian's children were old enough to dislike being in front of a camera, he figured it was time to renew his passion for landscapes. His favourite subjects are the mountains and coasts around his home of County Down. 'It doesn't matter how often I visit a particular place, the ever-changing weather and passing light mean there is always something fresh and new to capture,' he says. Visit Brian's website at [www.brianmccready.com](http://www.brianmccready.com).

### Colours of the coast

**1** As the title implies, colour is key here. The neat divisions of primary colours make this image of the beach near Ballykinlar look like a painting  
Nikon D80, 10-24mm, 1.8secs at f/14, ISO 100, ND grad, polariser, tripod

### Overlooking Down

**2** This image strikes a great balance between interesting foreground elements and the rolling fields behind  
Nikon D80, 10-24mm, 2.5secs at f/16, ISO 100, ND grad, tripod

### A different light

**3** The wide angle allows us to appreciate both the details in the wide snowdrifts and the majesty of the unfolding scene behind of the Mourne Mountains  
Nikon D80, 10-24mm, 1/6sec at f/20, ISO 100, ND grad, tripod

### Early morning waking

**4** This is a brilliantly different sunrise shot. The exposure is perfectly judged to balance the water lapping over the rocks  
Nikon D80, 10-24mm, 8secs at f/14, ISO 100, ND grads, tripod

### Mourne ripple

Everything here works, from the tracery of sand in the foreground to the hulking land beyond. A sublime image  
Nikon D80, 10-24mm, 18secs at f/18, ISO 100, tripod



Brian's tranquil landscape really stands out. The lovely soft morning light is complemented by the ripples in the sand that lead the eye into the frame and to the misty mountains in the background – *Phil Hall, technique/features editor*







3



4

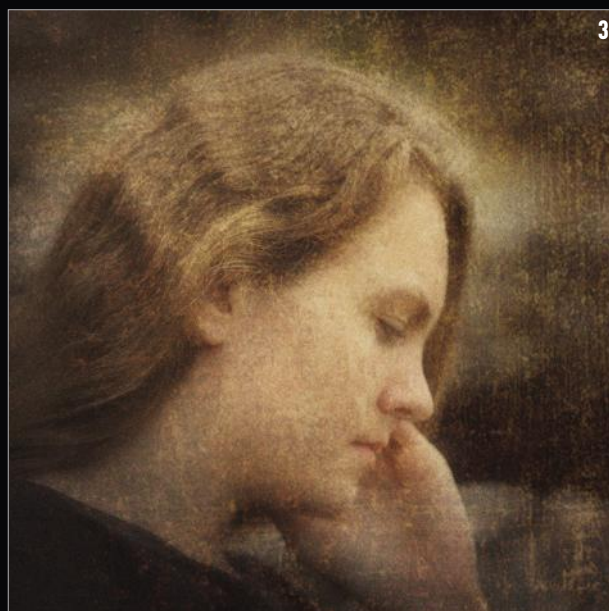




1



2



3

## Don McCulloch Cornwall

It wasn't until the 1970s that Don was able to afford his first decent camera – a Zenit-B. He says his favourite photographic subjects are anything and everything. 'There isn't a subject I won't have a go at,' he says. Don particularly loves how post-processing allows him to alter an image in any way he chooses. He has recently embarked on a project taking old images he discarded in the past and reworking them digitally to create something new. Some of his results are displayed here.

### Solitude

1 Don has handled the contrast well here, retaining a good amount of shadow detail despite the strong window light  
Fujifilm X10, 10mm, 1/200sec at f/2.2, ISO 100

### Lobster pots

2 This simple image of lobster pots on a quayside tells an effective story, thanks in no small part to the complete lack of people  
Fujifilm X10, 90mm, 1/45sec at f/3.2, ISO 100

### Leva

3 For this project, Don revisited several old images, giving them new life with digital adjustments  
Canon EOS 550D, 90mm, 1/640sec at f/2.8, ISO 100, tripod

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# AP Appraisal



Expert advice, help and tips from Chris Gatcum



PICTURE  
OF THE  
WEEK

Processed JPEG

**Sunrise** Kris Lockyear Pentax K20D, 100mm, 1/800sec, ISO 100

**THERE'S** a lot to like about Kris's sunrise shot, which demonstrates both technical and aesthetic excellence. From a technical angle, the exposure – made contre-jour – holds enough detail in the shadows to reveal even the darkest sheep's face, while the highlights at the opposite end of the tonal range haven't been allowed to burn out. So we have a full tonal range, despite the apparent high contrast. The colour is equally well controlled, with a lovely warm glow that isn't gaudy or overbearing. It's almost like a monochrome tint, rather than a full-colour image, and the perfect hue for this early morning spectacle.

However, the look of the image owes as much to Kris's

processing prowess as it does to his skills behind the lens. Unusually, Kris has supplied us with the original raw file, which – with no adjustments made to it – is very different to the finished image. This clearly demonstrates one of the fundamental reasons why raw is such a versatile file format, and why the additional effort involved in 'polishing' the files is worth it. From what could have been a relatively drab yet well-composed exposure, Kris has been able to extract a truly stunning image. This is down to a combination of solid field craft (exposure, colour, focus and so on at the time of capture) and first-rate editing on his computer: each has enabled the other to shine, and makes this my picture of the week.



Raw file

**'The colour is well controlled, with a lovely warm glow that isn't gaudy or overbearing'**



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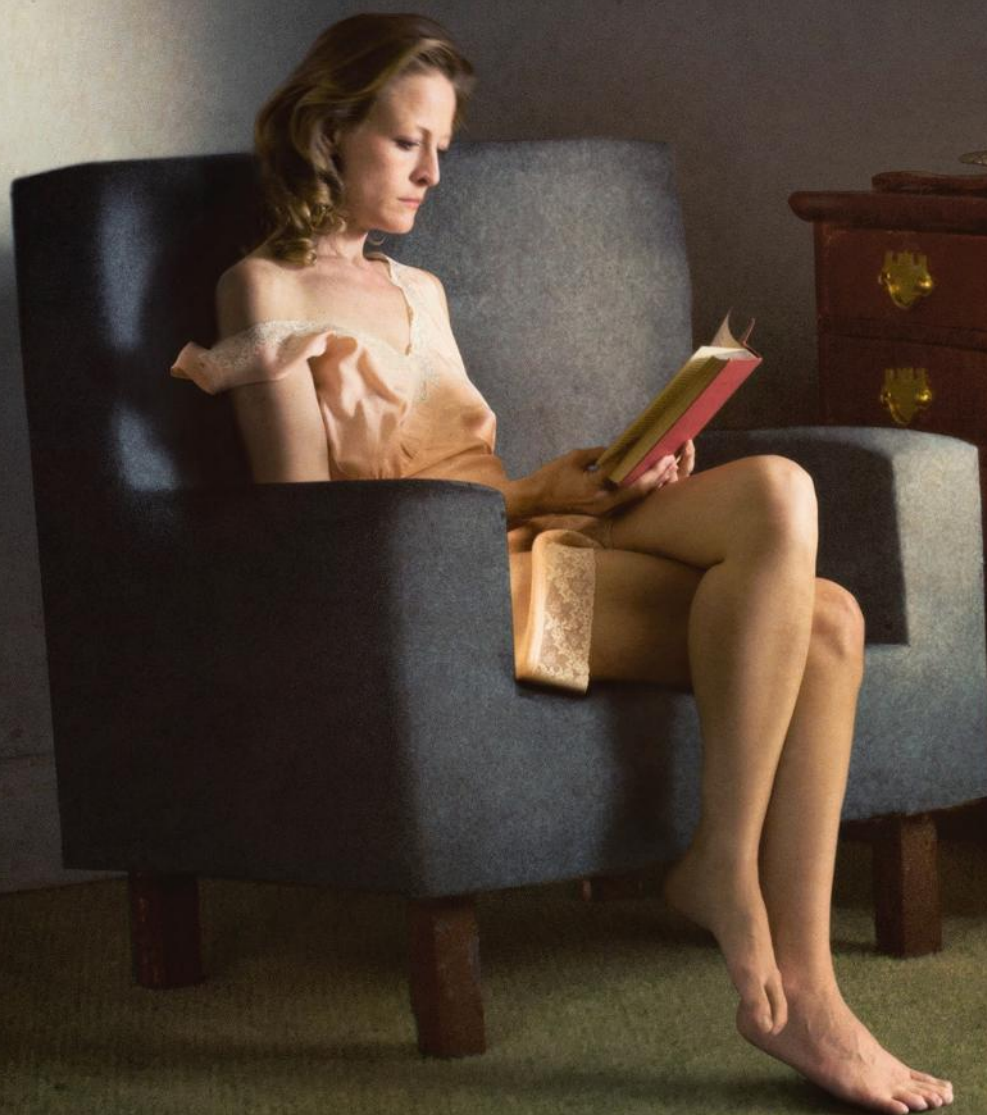
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# Art and craft

**Richard Tuschman** explains the process behind his artfully crafted photographic reimagining of Edward Hopper's influential paintings. He talks to **Oliver Atwell**







**PAINTING** and photography, despite their initial rocky relationship, have often informed one another in challenging and unpredictable ways, from the subtle (Cindy Sherman with her ironic evocations of classic portraits) to the explicit (the staggeringly crafted photorealistic brushstrokes produced by artists such as Chuck Close and Gottfried Helnwein). Yet it's always interesting when a photographer is able to create a bridge between the two worlds and use the photographic medium to evoke and celebrate an artist they feel is a kindred spirit. Perhaps the most notable photographer working in this way today is New Yorker Richard Tuschman, who in recent years has created a body of work that seems strangely familiar.

Richard's project, *Hopper Meditations*, uncannily reproduces (or at least reimagines) the noir-tinged existential narratives of American realist painter Edward Hopper,

an artist who was able to get to the core of alienated modern existence. Through a combination of digital imaging, set design and post-production assemblage, Richard has created images that are moving and intriguing.

'The reason I'm so enamoured with Edward Hopper's work is that he was a master at using light to expressively illuminate his subjects, particularly sunlight through a window,' says Richard. 'I also like the fact that almost all his human subjects are contemplative. There is, for the most part, no action. This sense of quietude contributes to the open-ended quality of the narratives, and leaves room for significant emotional depth. That sounds a lot to me like real life.'

This notion of real life extends further. Despite the obvious Edward Hopper influences on his work, Richard's influences span a breadth of

**'Hotel By Railroad',  
2012**







ALL IMAGES © RICHARD TUSCHMAN

➔ various artistic practices (he has a background in multiple forms of printmaking) and even the snapshots and portraits found in family albums.

'What I liked, and still like, about old family albums is their ability to transport me to another time and place, with the familial relationship making the experience all the more vivid,' says Richard. 'The images are all about memory and relationships. And of course, they raise all kinds of questions to a child about the stories behind the images. I still have my grandfather's albums and I look at them all the time. My time spent with family albums probably explains my fascination with the 20th century.'

#### CRAFTED NARRATIVES

It's not easy to take on a recognisable artist and attempt to demonstrate the same handling of light and depth of emotion within single-frame narratives. Yet Richard's work succeeds due to the level of craftsmanship that goes into each image. All is not as it seems in these shots. In fact, it will no doubt surprise readers to learn that the sets you see are hand-crafted dioramas – dolls' houses, to put it crudely. The models are shot in a studio against a plain background and superimposed in post-production.

In a sense, the fact that these are diorama sets plays further into the atmosphere of

#### 'Woman In The Sun I', 2012

the images. In homes throughout the world, young children use dolls' houses to play out family dramas, mimicking the scenarios they see enacted out in their own home. In the hands of Richard, these model homes become silent places for pregnant moments. People gaze longingly out of windows, perhaps looking for some direction, some sign of hope that things will get better.

**'What I like about old family albums is their ability to transport me to another time and place'**

#### 'Woman Reading', 2013







'Green Bedroom (Morning)', 2013

Even when there is more than one person in the room, the sense of alienation is overwhelming. It's like a dolls' house filled with characters placed there by a child already aware of the nature of the human condition. These simple sets become stages that evoke, what Richard calls, the 'economy of means' present in Hopper's paintings.

'Hopper was able to create psychological tension with virtually no action,' explains Richard. 'The settings are sparse and the painting technique is workmanlike – there's nothing flashy. Nothing is wasted, with every element having a purpose and contributing to the whole.'

While there is nothing flashy per se about Hopper Meditations, there's certainly nothing workmanlike about the process Richard has gone through to create the series. The initial stages found Richard selecting two of Hopper's paintings (*Hotel by Railroad* and *Morning Sun*) to recreate. In the beginning,

Richard aimed to more or less replicate the images using his own unique style. However, as the series progressed, he felt freer to improvise and create his own compositions, and not be afraid to allow Hopper's vision to influence his own. That set of images became Hopper Meditations.

'I began the series by building the dioramas you see in the images using mostly balsa wood, Styrofoam and acrylic paint,' says Richard. 'To save time, I used dolls' house supplies and furniture. But then sometimes I couldn't find the right kind of window or chair, so I had to make it myself. I used to work in an architectural supply store, so I had the necessary skills. Then there were other little things like the fact that the bed sheets were made by soaking paper towels and tissues in acrylic paint.'

Once the sets were ready, Richard was able to organise a studio-based photo shoot with two models, Aria



## STILL LIFE

**RICHARD** has also created a series of still-life works that explore themes of loss, longing, vulnerability, growth and decay.

'The fragile beauty of birds, flowers and small plants seems an apt example of the ephemeral nature, complexity and variety of life,' says Richard. 'For a long time I have been drawn to materials such as wood and oil paint for their primal physical presence. I had been working with these materials for years before digital technology came along, so it felt only natural to incorporate them into my digital work. I also like the way the early photographic techniques left artefacts of the process on the finished print, adding an abstract poetry and a reference to their creation. I suppose I am after a similar effect, but rather than working with light-sensitive chemicals I use layers of hand-painted textures manipulated on the computer.'



'By The Window', 2012





**'Woman With Book And Letter', 2013**



McKenna and Ariel Kleinberg, with make-up and hair styled by regular cohort Falon McKinney.

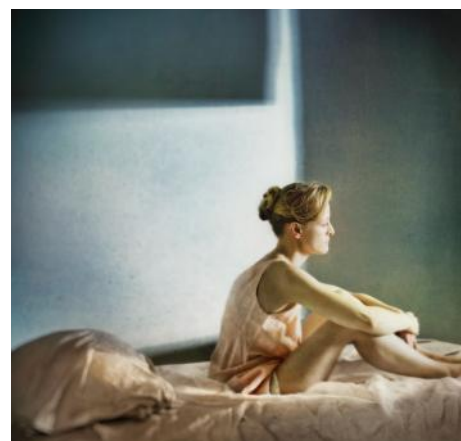
'By the time I was ready to do the initial shoots, I knew there were other Hopper paintings I wanted to attempt, so I instigated a couple of wardrobe changes, hair styles and poses for the models,' says Richard. 'I had to make the most of it as I had booked the models for just one session each. Aria was particularly good at improvising. I still have shots from those sessions with her that I love, but haven't figured out how to use yet.'

With the shots of the live models captured,

Richard moved on to photographing his dioramas, doing his best to match the lighting and point of view of his live model shots. Then it was matter of scaling and placing the live models into the diorama sets, followed by a process of overlaying textures and making any tonal and colour enhancements.

#### **LIGHTING THE SHOTS**

The one key element of Edward Hopper's paintings, and consequently Richard's images, is the exquisite lighting. Light is important to establish mood, particularly when faced with the kinds of sets and subject matter



that Richard deals with in his work.

'The inspiration for the lighting actually extended further than just Edward Hopper's paintings,' says Richard. 'I looked to other areas too, such as theatrical lighting and painters such as Rembrandt, with his striking chiaroscuro lighting. If I had to highlight other contemporary photographers using interesting lighting, I'd probably say Gregory Crewdson with his amazingly staged tableaux and the gorgeously lit figures of Hellen van Meene.'

As Richard shoots his models and dioramas separately, he must remain





Top: 'Woman And Man On A Bed', 2012

Above: 'Morning Sun', 2012

## 'I used to describe myself as an artist who uses photography. But these days I'm more than happy to use the label photographer'

consistent with how his subjects are shot. It's a skill and an art that takes time and practice.

'I photograph the models first, illuminating them as desired,' says Richard. 'Then I use 4in [10cm] wooden mannequins as stand-ins in the dioramas. I play with the lighting until I match it as closely as possible, capturing versions with and without mannequins. Then, when I strip the live models into the dioramas in Photoshop, I adjust for any differences in sharpness or shadow density.'

The live models were shot using continuous lighting. Richard had four 240-watt fluorescent daylight bulbs in a softbox – a set-up that, while interesting, had its problems.

'I liked the effect, but it proved a little cumbersome,' says Richard. 'Once I'd realised this, I switched to Speedlite strobes off-camera and two umbrellas. The dioramas were photographed with a combination of off-camera Speedlite and continuous 250-watt incandescent daylight bulbs.'

### THE DIGITAL DARKROOM

Despite Richard's adeptness at creating stunning photographic tableaux, he has never had traditional photographic training and does not have the necessary skills that would carry him through a working day in a wet darkroom. By his own admission, working in a darkroom is something that he is not very good at. However, advances in digital darkroom technology during the 1990s meant that Richard was finally able to find a method that worked for him.

'Working in Photoshop felt much more intuitive for me,' admits Richard. 'It was like drawing or painting or printmaking – building layer upon layer and getting real-time visual feedback. The wet darkroom seemed more about science and chemistry, which I have little aptitude for. I always wanted to draw on my photographic images, and Photoshop lets me do that much more easily than I could in the darkroom.'

The Photoshop skills that Richard has developed have become integral ingredients



## EQUIPMENT

**RICHARD** uses a Canon EOS 7D with Sigma 50mm f/2.8 and Sigma 35mm f/1.4 prime lenses. 'I tend to prefer prime lenses over zooms because of the image quality, and since the shooting always takes place in a controlled environment I just don't need a zoom lens,' he says. 'For me, this equipment strikes a good balance between quality and price. I like digital for the flexibility and creative latitude. I use the 35mm when I photograph the dioramas, and the 50mm when I photograph the live models. Using the wider angle for the dioramas helps compensate for difference in size, and thus perspective.'

in the recipe for producing the considered images that form Richard's series. For example, Photoshop is important when adjusting for any discrepancies in sharpness or shadow density.

'I'll also use Photoshop to enhance the colour and tone, overlay textures and retouch any seams or flaws in the diorama,' says Richard. 'But actually, my goal is to leave as little as possible to do in post-production. So, if I have done my job right in the set building, styling and photography, 90% of the composition is done before I even have to touch Photoshop.'

Richard's work with Photoshop actually feeds comfortably back into his past as a multi-discipline artist. As an art student in the 1970s, he was obsessed with the work of Robert Rauschenberg and the way in which the artist married photographs with painting and assemblage.

'For me, until the past few years, even though the end result of my efforts ended up as a photographic montage, I felt that other media (such as painting, assemblage and digital manipulation) contributed as much to the end result as photography. It used to be that I described myself as an artist who uses photography. But these days I'm more than happy to use the label photographer.' **AP**

To see more of **Richard Tuschman's** work, visit his website at [richardtuschman.com](http://richardtuschman.com)



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# AP Testbench

Over the next few pages we present this week's **equipment tests**, **reader questions** and **technique pointers**

## Boblbee Megalopolis M-180 Vortex E329 (around £271)

[www.boblbee.com](http://www.boblbee.com)

**SWEDISH** bag manufacturer Boblbee has created an ultimate travel and outdoor action backpack, built to protect you and your kit. With a fully certified back protector, the Boblbee Megalopolis M-180 Vortex meets the Level 2 European Norm Standard (EN 1621-2:2003), which is the same as that applied to top-specification spinal armour for motorcyclists. Even when fully loaded, weight is distributed evenly across your shoulders and back, and thanks to thick adjustable straps this is a very comfortable backpack to wear while on the move.

Apart from its protective qualities, another great feature of the M-180 is a detachable waist belt that allows you to take your arms out of the straps and swing the bag around to your front, making your kit accessible without putting the bag down. The strap is robust and uses your own body weight as a counterbalance, and I found the bag to be stable enough in this position to use it as a mobile desktop. This unusual design provides relatively quick access, but it also means that your camera and lenses are extra secure as only you can access them.

Jon Devo



### The AP guarantee to you

All our tests are conducted by people who understand the product area, as well as photography. We aim to discover any shortcomings, as well as finding those aspects that deserve praise. All our tests are thorough, honest and independent



## Retrica Free

[bootstlab.com](http://bootstlab.com)

**THERE** are many smartphone apps that can apply different colour styles to your images, but Retrica is currently one of the best. Available for iOS devices only, it has more than 80 different filters, each placed in categories such as chic, deep, elegant, silver retro and faded. Rather like Instagram and many of the other apps available, each filter is meant to have its basis in providing a vintage-style colour effect. Some of the styles are very over the top, but subtle effects are possible with such styles as Polaroid, which actually do a good job of giving muted differences in colour. The silver selection of monochrome filters, in particular the ortho filter, are favourites of mine.

Borders, vignettes and blur effects can be also be added to images, and you can even take bursts of shots and have them arranged in various grids. Once edited, images can be saved to the camera roll or uploaded to Instagram, Twitter or Facebook. If you are tired of the effects offered by Instagram, then Retrica may be what you are looking for.

Richard Sibley



**FORTHCOMING TESTS** In the next few weeks AP hopes to run the following equipment through the most rigorous testing procedures in the industry...

### Olympus OM-D E-M10

More affordable than its two E-M siblings, we test the latest four thirds model from Olympus.

AP 22 March

### Panasonic Lumix DMC-TZ60

We find out whether the TZ60 with 30x optical zoom is one of the best travel compact cameras on the market today.

AP 22 March

### Testbench: Six of the best

A look at the toughest and most versatile hard cases that are ideal for travelling photographers.

AP 22 March

### Nikon Df vs Fujifilm X-T1

Nikon's 16.2-million-pixel 'retro' DSLR and Fujifilm's 16.3-million-pixel 'premium' X-series CSC go head to head.

AP 29 March

### Samsung NX30

We test Samsung's DSLR-styled 20.3-million-pixel APS-C compact system camera.

AP 29 March



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# BENRO

## Benro video tripods – control when you need it most

Benro video & bird watching tripod kits are manufactured from high quality machined aluminium alloy with magnesium alloy castings, so although lightweight they are also tough and reliable.

There are four models available, all supplied complete with matching fluid heads, 15 degree levelling centre

column and quick flip lock leg system. Heads are also available separately and all kits come complete with spiked feet and fitted bag.

All Benro tripods come with a five year warranty. Visit [www.kenro.co.uk](http://www.kenro.co.uk) for more information and stockist details.



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# Fujifilm X-T1

After a year spent expanding the X-series with enthusiast models, **Fujifilm** has returned to the premium arena by launching the **X-T1**. Is it the best X-series model to date?

**Michael Topham**  
Deputy technical editor



**BEFORE** we cast our eyes over Fujifilm's latest creation, let's refresh ourselves with the relatively swift expansion of the firm's X-series models. In early 2011, Fujifilm launched the X100 with its fixed 23mm f/2 Fujinon lens, followed around a year later by what was considered the game changer, the X-Pro1. As the first interchangeable X-series model with its own XF-mount system of lenses, it marked an evolution that set out to target enthusiasts and professionals craving outstanding image quality from a more conveniently sized system, inspired by the classic styling of long-departed film cameras. Since 2012, Fujifilm's objective has focused on expanding the X-series with slimmed-down versions of the X-Pro1, such as the X-E1

and the more recent X-E2. Other releases included the X-M1 and X-A1, which have made inroads into the consumer end of the market, rivalling Sony's Alpha (formerly NEX) range of compact system cameras and Olympus's Pen series.

It was only a matter of time before Fujifilm refocused on its premium range, and with many expecting the rumoured X-Pro2 to be next off the production line, the launch of the X-T1 has caught some by surprise. Sitting between the X-Pro1 and X-E2, the X-T1 breaks away from the rangefinder design we're used to seeing and marks the company's first attempt at an SLR-shaped body within the X series. It's hard not to be impressed by its styling and panache – and combined with these are a host of features adopted from the company's stunning X-E2.

## FEATURES

The APS-C-sized, X-Trans CMOS II sensor in the X-T1 has a 16.3-million-pixel effective resolution, and is the same sensor as that used in the recent X-E2. With a structure

## AT A GLANCE

- 16.3-million-pixel, APS-C-sized X-Trans CMOS sensor
- EXR Processor II
- ISO 200-6400 (extended to ISO 100-51,200)
- Fujifilm X mount
- 2.36-million-dot OLED EVF
- 3in, 1.04-million-dot LCD screen
- Street price £1,049 body only or £1,399 with 18-55mm f/2.8-4 lens

more akin to film, the X-Trans CMOS II chip is proven at keeping moiré and false colour to a minimum, eliminating the need for an anti-aliasing filter. The dimensions of the sensor (23.6x15.6mm) place it between the micro four thirds sensors used on cameras such as the Panasonic Lumix DMC-GX7, and full-frame sensors like that found in the Sony Alpha 7 and Nikon's Df DSLR.

The X-T1's sensor also incorporates more than 100,000 phase-detection pixels to provide it with an ultra-fast hybrid AF system, which switches between phase-detection and contrast-detection AF for optimal focusing speed, quoted as being as fast as 0.08secs. We shouldn't forget the excellent AF performance on the X-E2, which was the result of a new AF algorithm introduced to improve accuracy in low light, so it's good to see Fujifilm implementing this latest technology in the X-T1.

Fast and effective processing power is left in the capable hands of Fujifilm's EXR Processor II. Claimed to be twice as quick as the previous generation, with a reported start-up time of 0.5secs and a shutter time lag of just 0.05secs, it's another example of the X-T1 being similar to the X-E2.

The X-T1 provides a modest ISO range of 200-6400, and while this might seem more limiting than some of the X-T1's rivals, it can be expanded to the equivalent of ISO 12,800, 25,600 and 51,200 at the high end, and ISO 100 at the low end. You'll want to bear in mind, however, that these expanded settings only allow images to be recorded as JPEGs, not as raw files.

When shooting, the X-T1 is no slouch. Capable of 8fps with continuous AF, or 3fps with live view,





it shoots 1fps faster than the X-E2 and 2fps faster than the X-Pro1. As with previous Fujifilm models, the X-T1 draws on the company's heritage to provide a selection of film-simulation modes to mimic old film emulations. These include Astia, Velvia and Provia in addition to four monochrome modes.

The stand-out features are at the rear of the camera, with a large 0.77x electronic viewfinder positioned above a 3:2-aspect, 1.04-million-dot tilt screen. The central positioning of the 2.36-million-dot EVF is more akin to that of a DSLR than other X-series models, and having the option to pull out the screen makes it well suited to

those who experience difficulties shooting from high or low angles with a fixed screen.

Wi-Fi is included for wireless image transfer and remote shooting, which ties in with Fujifilm's new app that enables more functions to be controlled, including the positioning of AF points. An optional vertical battery grip (VG-X-T1) is available, in addition to a slightly smaller optional metal grip that is designed to provide additional support during long periods.

While full HD video is included, an in-built flash is not. However, Fujifilm has provided a clip-on external flash and a standard hotshoe for external flashguns.

9/10



## FEATURES IN USE ADVANCED ELECTRONIC VIEWFINDER

**WHILE** the thought of an electronic viewfinder (EVF) might be offputting for many, the X-T1's EVF is so advanced, and so large when it is held up to the eye, that it's good enough to change even the most traditionalist photographer's perception. It's not too dissimilar to the EVF in the Olympus OM-D E-M1 in that it features a similar 2.36-million-dot resolution, but it has a higher magnification ratio of 0.77x, supported by a newly designed graphic user interface (GUI) that's designed to relate to the camera's autofocus and manual focusing options.

The camera's full mode makes use of the high magnification ratio, displaying a full field of view with shooting information displayed above and below the frame on a black background. I found it to be the best choice for composing expansive landscape scenes. There is also a normal mode that squeezes the image into a tighter area of the EVF with a black border at the sides as well as at the top, and a vertical mode whereby the EVF is intelligent enough to determine when you're shooting in the portrait orientation, rotating the

shooting information fittingly to make it easier to read.

Switching from AF to manual focus instantly applies the viewfinder's dual mode that cleverly splits the screen in two, offering a view of the full image on the left and a smaller magnified view on the right. What's more, this dual mode ties in well with the camera's focus peaking and digital split-image focus options, to ensure that when the camera is used with manual-focus lenses only, optimum sharpness is achieved with every shot.

The dual mode proved to be invaluable when testing the X-T1 with the Leica Summicron-M 50mm f/2 lens that was coupled using an M-mount adapter for X mount. Although the magnified view could be improved by being proportionally larger and making use of the black void above and below it, this is still an excellent feature for pulling focus quickly and accurately when the X-T1 is used with lenses that may not benefit from autofocus functionality.

● AP would like to thank hirecamera.com for the use of its Leica and X-mount Zeiss lenses in this review



**When used in the portrait orientation, the shooting info that's viewed through the EVF automatically rotates for easier viewing. The electronic level was also used in this shot to ensure the horizon was perfectly straight**

### BUILD AND HANDLING

Fujifilm's X-series of cameras has gained an excellent reputation for being robust and well made, and the X-T1 is no exception. From the moment the X-T1 is picked up, you instantly realise there's something very special about the way it feels in the hand. Significantly less cumbersome than the Nikon Df, the size of the body feels refreshingly smaller than a DSLR, but not so small that you can't wrap your hand around it for a solid grasp.

The size of the X-T1 is not too dissimilar to the Sony Alpha 7 and 7R, and its robust build quality is in part thanks to the magnesium-alloy body that is complemented by beautifully machined aluminium dials on the top-plate. These adjust ISO, shutter speed and exposure compensation, with the latter offering just the right amount of resistance to prevent it being knocked out of place. Added to this is a fairly chunky but comfortable handgrip, which, combined with a sizeable thumb rest at the rear, gives a first-class, premium feel. When you handle the X-T1, the sense that Fujifilm has paid great attention to detail really is apparent.

It gets better too, knowing there are more than 75 weather seals in the construction to keep dust, dirt and moisture at bay. Perhaps more impressive, though, is the fact that the X-T1 can operate in temperatures as low as -10°C. However, while the build quality of the body can't be faulted and the handling is mightily impressive, it's a shame that the XF18-55mm f/2.8-4 R LM OIS kit lens doesn't feature the same weather-sealing. That said, neither do any of the optics in the current XF lens range, although looking forward we can expect no fewer than three weather-resistant (WR) lenses to arrive by July, based on Fujifilm's lens roadmap.

The dials, button layout and interface on the X-T1 can take a little getting used to for those coming to an X-series model for the first time. For example, to use aperture





priority you are first required to set the shutter speed dial to 'A' before controlling the aperture via the lens aperture ring. Similarly, the lens must be set to its 'A' setting before shutter priority mode can be used, whereas if both are set to 'A' the camera operates in its auto mode.

The large rubber eyepiece around the viewfinder helps to cushion the camera against the eye during composition, and the Q-menu button is positioned a millimetre away from where your thumb rests, so crucial settings such as white balance, film simulation, dynamic range and AF mode can be instantly pulled up. Although it's instinctive to use the menu/OK button to access these, it's actually the front and rear control dials that are used to adjust them.

The four-way controller at the rear lacks icons, but this is because they're all customisable. Set to default, they control film simulation, macro, white balance and the position of the AF point, but it's possible to set them so they access image size, image quality, Wi-Fi, face detection, self-timer or depth-of-field preview. As

well as these customisable function buttons, an additional two are found on the front and the top-plate.

**9/10** 

#### METERING

The X-T1 determines exposure using the same 256-zone metering system as the X-Pro1, X-E1 and X-E2. It ties in with the camera's three metering modes – multi, spot and average – which are conveniently positioned on a separate dial below the shutter-speed dial, and adjusted using the index finger. By and large, the metering system delivers pleasingly accurate exposures and, even when the camera is asked to shoot directly towards the light, it isn't fooled into underexposing or overexposing images.

For day-to-day shooting, users will rarely find themselves having to revert to using the exposure compensation to achieve the best images, unless a particularly bright or dark scene presents itself. In scenes where we shot directly towards the light and the loss

**Set to evaluative metering, the X-T1 judged this tricky scene shooting towards the light exceptionally well**

of highlight detail was a concern, our first precaution was to make use of the X-T1's dynamic range settings before dialling in between -0.7 and -1.3EV.

As a way of visually checking exposure, users also have the option to view a histogram on the rear screen. This can be shown when shooting by setting the display mode to custom, or it can be revealed in playback mode by setting the display mode to show detailed information.

**8/10** 

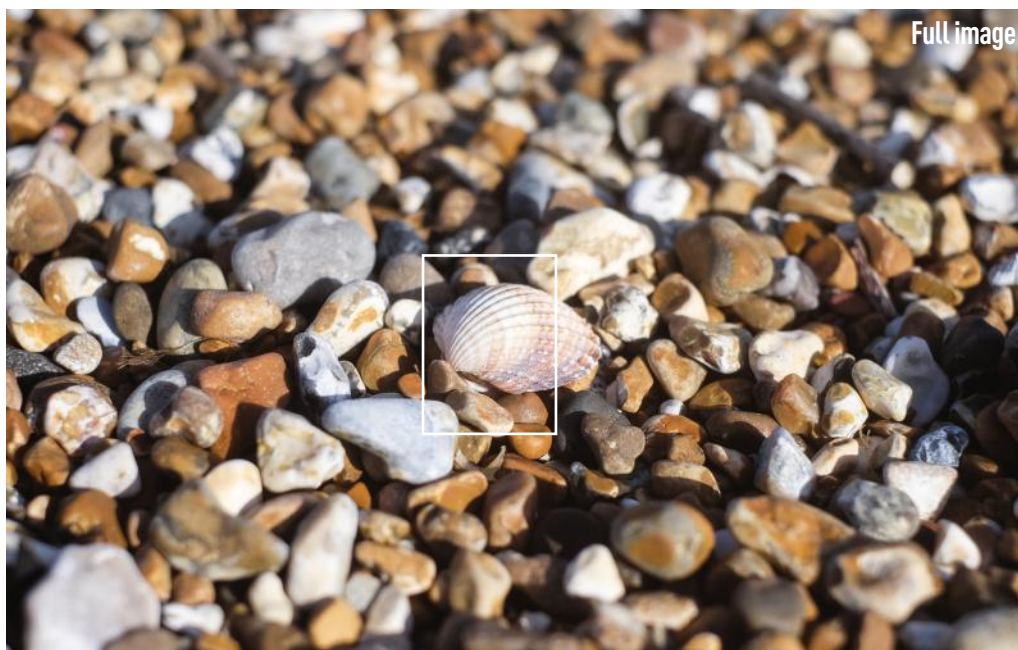
#### AUTOFOCUS

The X-T1's AF system impresses from the start and locks onto subjects more responsively than both the X-Pro1 and X-E1. The speed of autofocus in single AF mode is livelier than that found in the Sony Alpha 7R too, and is particularly noticeable in low light. It is more in keeping with the speed of Panasonic's Light Speed AF system that is found on the Lumix DMC-GX7.

Where the X-T1 can't compete with the GX7, though, is in the



**Using the shell as our focus point, this image also reveals the shallow depth of field that can be achieved at f/2.8**





coverage of AF points across the frame. Although a 49-point AF system doesn't sound at all bad on paper, the X-T1's coverage doesn't meet the far corner of the frame as it does on the GX7. Added to this, the positioning of the AF point is achieved using the four-way control buttons, because the X-T1 doesn't support a touchscreen. However, users should appreciate the option to alter the size of the AF point to one of five sizes.

However, it is the X-T1's ability to focus in extremely poor lighting conditions where there is a distinct lack of contrast, without the aid of its AF illuminator lamp, that's most impressive. It certainly provides a greater sense of confidence when approaching any low-light scenes.

8/10

### DYNAMIC RANGE

At the time of testing, the X-T1's raw files were not supported by Adobe Camera Raw, so we processed them using Silkipix Raw File Converter EX software. In high-contrast images, it is possible to retrieve highlight detail from bright areas, while it is also promising that a good level of detail can be retrieved from shadow areas. This does come at the expense of extra noise, but no more than could be expected, and it can be taken care of using noise-reduction techniques.

The camera's dynamic-range function works very effectively, although it's worth noting that the DR200 mode is only available for use at ISO 400 or above, whereas the DR400 mode can be used at ISO 800 or above. Comparing three shots taken in high-contrast conditions across the dynamic-range settings revealed DR200 and DR400 have the greatest effect on highlights and shadows. In our DR100 shots, we noticed areas where highlight detail had been lost in the sky, but in our DR200 and DR400 images there were no signs of any highlight clipping. The uppermost DR400 setting also impressed by preserving excellent detail in the darkest shadowed areas of an image, without having a detrimental effect on image quality or sharpness. In scenes where there's high contrast, it is advised to use DR200 and DR400 modes, or for hassle-free dynamic-range control it could be left set to the DRAuto setting.

In addition, the X-T1 provides highlight and shadow tone options with soft to hard settings offering -2 to +2 adjustment. When used appropriately, these can also make a difference to the overall tonality of an image.

8/10

### NOISE, RESOLUTION AND SENSITIVITY

The sensor puts in a solid noise performance, with barely a trace of luminance or colour noise visible between ISO 100 and 800. At ISO 1600, the X-T1's in-camera processing begins to counteract the

## Facts & figures

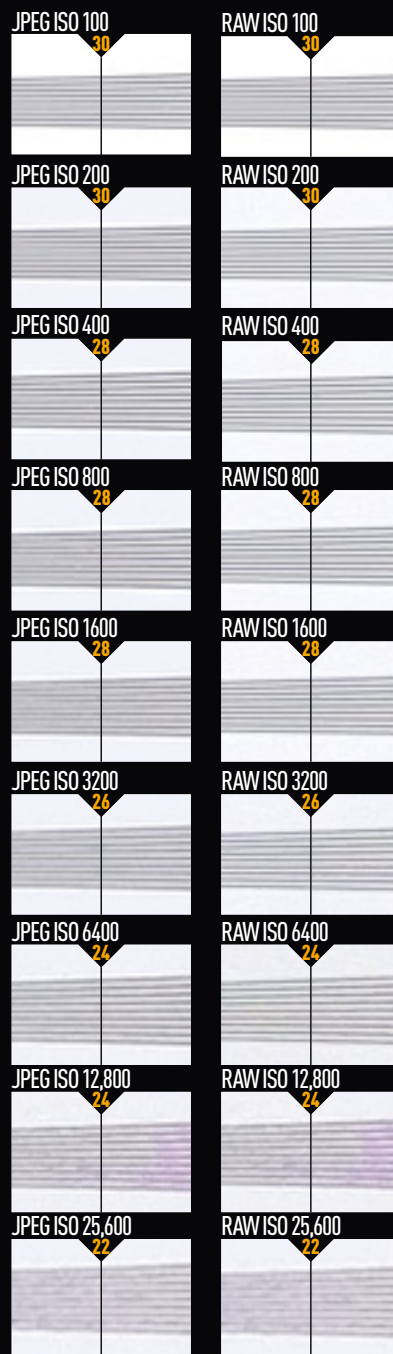


RRP	£1,049.99 (body only) or £1,399.99 with 18-55mm f/2.8-4 lens
Sensor	16.3-million-effective-pixel X-Trans CMOS II
Output size	4896 x 3264 pixels
Lens Mount	X Mount
File format	Raw (RAF) JPEG, raw + JPEG
Compression	Large, medium and small
Colour space	sRGB, RGB
Shutter type	Focal-plane shutter
Shutter speeds	30-1/4000sec, plus bulb
ISO	ISO 200-6400, extendable to ISO 100-51,200
Exposure modes	PASM
Metering system	256-zone TTL metering system
Exposure comp	+3EV in 1/3EV steps
White balance	Auto, 7 presets, Kelvin, plus custom setting
Drive mode	8fps
LCD	3in, 1.04 million dots
Viewfinder type	0.5in, 2.36-million-dot OLED colour EVF
Field of view	100%
Dioptre adjustment	-4 to +2 dioptre
Focusing modes	Single, continuous AF, MF
AF points	49
DoF preview	Yes
Built-in flash	No
Video	1920 x 1080 pixels (at 60p or 30p), 1280 x 720 pixels (at 60p or 30p)
External mic	Built-in 2.5mm input
Memory card	SD, SDHC, SDXC
Power	Rechargeable Li-ion NP-W126 battery
Battery life	350 shots
Connectivity	HDMI mini, USB 2.0, 2.5mm microphone connector, Wi-Fi
Weight	440g (including battery and memory card)
Dimensions	129 x 89.8 x 46.7mm

Fujifilm, Unit 10A, St Martins Business Centre, St Martins Way, Bedfordshire MK42 0LF. Tel: 01234 572 000. Website: [www.fujifilm.eu/uk](http://www.fujifilm.eu/uk)

## RESOLUTION & NOISE

These images show 72ppi (100% on a computer screen) sections of images of a resolution chart, captured using the XF 35mm f/1.4R lens set to f/5.6. We show the section of the resolution chart where the camera starts to fail to reproduce the lines separately. The higher the number visible in these images, the better the camera's detail resolution is at the specified sensitivity setting.





## FOCAL POINTS

### Panorama mode

The camera allows panoramic images to be taken in a single sweep with its dedicated panorama mode, which is accessed from the shooting-mode dial beneath the ISO dial.

### Metering mode

The metering mode is adjusted using the dial beneath the shutter-speed dial. The TTL 256-zone metering system provides multi, spot and average modes.

### Exposure compensation dial

Positioned above where the thumb rests for ease of access, it provides compensation over a -3 to +3EV range.



Camera shown actual size

### Focus assist

The X-T1's focus-assist button instantly previews a 100% magnified view, helping to ensure pin-sharp results when manually focusing in live view.

### HD video

The X-T1 shoots full HD 1920x1080-pixel video at 60p/30p for up to 14mins continuously. For longer clips (up to 27mins), users should shoot at 1280x720 pixels at 60p/30p.

### Custom buttons

The four-way directional buttons at the rear double as customisable function buttons. Two further custom function buttons are found at the front and on the top-plate.

### Standard shooting mode



### Dual shooting mode



### Info display





The X-T1's film-simulation modes include four monochrome options for instant black & white results



introduction of noise in JPEG images and does so without compromising the detail that is recorded. As you push up to ISO 3200 and 6400, a fine grain structure is apparent when images are inspected at 100% magnification, but again the processing that is applied to JPEG images helps to offset colour noise up to ISO 12,800. Users shooting raw can expect to see a minor drop-off in the level of detail that is recorded beyond ISO 1600, but images up to ISO 6400 are more than usable. As for the H1 and H2 settings, users should expect more aggressive noise and a waxier image appearance.

Putting its 16.3-million-pixel sensor to good use, the X-T1 resolves an equally impressive level of detail as the X-E2. At its base sensitivity of ISO 100, 30 lines per millimetre could be recorded, dropping to 24lpmm at ISO 6400. While these results can't quite match our 32lpmm read-out from Nikon's D7100 at ISO 100 (28lpmm at ISO 6400), the X-T1 is extremely close to APS-C-format DSLRs in terms of the level of detail its sensor is capable of reproducing.

27/30

#### WHITE BALANCE AND COLOUR

The X-T1 provides ten white-balance settings, accessible via the main menu or the Q menu. The only slight issue with accessing them via the Q menu is that there's no associated wording with the icons to describe each setting as there is in the main menu, which could leave less savvy users guessing. Left to its auto setting, the X-T1 delivers naturally pleasing tones under a variety of light sources, meaning warm-up or cool-down filters will rarely need to be used in post-production. In bright and sunny conditions, the X-T1 produces rich colour with plenty of bite, and while in gloomier weather the colour tones aren't as vibrant, they remain accurate to the scenes photographed.

As mentioned earlier, some users may want to take advantage of the film-simulation modes to boost saturation in

relevant scenes. While talking to Fujifilm, its engineers stressed the ability of Provia mode to convey accurate skin tones, as well as the importance of Velvia mode for enriching the colour of landscapes.

9/10

#### VIEWFINDER, LIVE VIEW, LCD AND VIDEO

The viewfinder on the X-T1 is quite something, especially when you consider it is larger than the optical viewfinder on Canon's flagship DSLR, the EOS-1D X. When you lift the camera to your eye the eye sensor automatically switches the screen feed to the electronic viewfinder in less than 1sec. The view is a pleasing one and it's far from tunnel-like, thanks to its 0.77x magnification. The high resolution provides a crisp, clear view whether it's used for compositional purposes or reviewing images, and by offering 100% coverage you see precisely what the sensor sees, which is an advantage over some DSLRs that provide only 95% or 96% coverage. Lag is handled reasonably well too, and shooting information is displayed on a dark background so that visibility isn't influenced by the scene behind it.

The rear display's 3in dimensions meet expectations, and thanks to its 1.04-million-dot resolution the sharpness it delivers can't be faulted. Operationally, the screen is best pulled out from underneath and offers a smooth motion, with a reassuring 'clunk' as it is push back flat to the body. Given the choice of the X-T1's screen over a fixed display such as that on the X-Pro1, I'd settle for the tiltable option every time.

The camera can shoot full HD 1080p (1920x1080-pixel) video at frame rates of 60fps or 30fps for up to 14mins, increasing to 27mins at 1280x720-pixel resolution. The in-built mic did pick up on a very faint whirring sound as the kit lens focused (when set to continuous AF), but in other than near-silent scenes this couldn't be heard when replaying and listening to the audio footage.

9/10

## Competition



Olympus OM-D E-M1  
TESTED AP 2 NOVEMBER 2013



Panasonic Lumix DMC-GX7  
TESTED AP 14 SEPTEMBER 2013

**WITH A** hugely saturated compact system camera market and new DSLRs such as the Nikon Df tempting photographers with retro-inspired designs, the Fujifilm X-T1 has its work cut out to stand out against a busy crowd. The Olympus OM-D E-M1 offers a similarly impressive electronic viewfinder with a 0.74x magnification, but its 16.3-million-pixel sensor is physically smaller, which means its photosites (pixels) are crammed into a smaller area.

It's a similar story for the Panasonic Lumix DMC-GX7, but with both Panasonic and Olympus claiming impressive light-gathering capabilities, the only way to find out which sensor performs best in low light is in a comparison test, which we plan for a future issue. Unlike the X-T1 and E-M1, the GX7 features a tilting EVF in addition to its tilting screen and is around £360 less than the X-T1. The E-M1 costs around £250 more than the X-T1 body only.

## Verdict

**IT'S HARD** not to fall in love with the chic look of the Fujifilm X-T1. Much has been said about it being the camera the Nikon Df should have been, and when you take the X-T1's size, portability and build quality into consideration, it's hard to disagree. The Df's unique selling point is its low-light performance, but the X-T1 does a better job of capturing the spirit of 35mm SLR photography that the Df was trying to achieve. The X-Trans sensor has once again delivered the goods for the X-T1, and while it would have its work cut out to match the low-light performance of the Nikon Df, the sensor's ability to record high levels of detail through the sensitivity range make it a more than capable alternative for those who find a DSLR too cumbersome. The viewfinder is good enough to change photographers' perceptions of the EVF, while the AF performance is swift enough to raise interest from professionals looking at a smaller system.

There are some additions that could enhance the operation of the camera – a touchscreen being one – but all things considered, the X-T1 is one of the best (if not the best) premium compact system cameras tested by AP.

**Amateur Photographer**  
Tested as a Compact system camera  
Rated Very good  
**87%**

	1	2	3	4	5	6	7	8	9	10
FEATURES	9/10									
BUILD/HANDLING	9/10									
NOISE/RESOLUTION	27/30									
DYNAMIC RANGE	8/10									
AWB/COLOUR	9/10									
METERING	8/10									
AUTOFOCUS	8/10									
LCD/VIEWFINDER	9/10									



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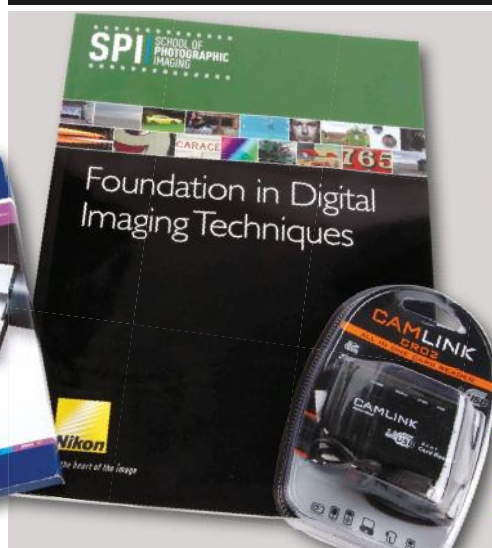


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# AskAP

Let the AP team answer your photographic queries



## MISSING MOVIE MODE

**Q** We recently had a relative visit from Australia and she very kindly left behind her Nikon D40 and 18-55mm lens for my daughter. We do not have the manual and none of us can fathom out how you activate the camera's movie mode. Can you help? **Harold Price**

**A** Although the Nikon D40 isn't a particularly new camera (it was announced at the end of 2006), its 6-million-pixel sensor is capable of producing some great results. With a small amount of interpolation, I've had some fantastic-looking A3-sized prints made from the same camera, so your daughter is very lucky.

However, when it comes to shooting

movies it's not quite as accomplished. The reason why you're struggling to locate the movie mode is because it doesn't have one. Although shooting video with a DSLR is now commonplace, it is still a relatively recent development. Nikon's D90 was the first DSLR to feature this then-groundbreaking technology, but that was at the end of 2008 – almost two years after the D40 was launched. So, while your daughter should be able to produce some lovely photographs, she will have to put any movie-making ambitions on hold.

The D40 instruction manual and the test that appeared in AP in 2007 are available for a fee from [www.testreports.co.uk/photography/ap](http://www.testreports.co.uk/photography/ap).

**Chris Gatcum**

## EVFS AND EPILEPSY

**Q** I suppose this is almost as much a medical question as it is a technical one, but here goes. I have epilepsy, which, although fairly well controlled, does have its problems and I have to be careful with certain activities. The question no one seems to be able to answer is, can EVF viewfinders bring on or give AIME-specific problems?

This has to be considered now by me, as there are some great cameras available and an increasing number use an EVF. It's a big investment, though, and I wonder if I

am going to have a problem using them. I can use a computer, but limit my time and cannot play games, for example, so would these EVFs be a 'no-no' for me?

**Mark Green**

**A** Ultimately, the only answer that I can give to this is to seek medical advice. Without knowing whether you suffer from photosensitive epilepsy or what has triggered seizures in the past, it's impossible for anyone to say whether or not you might experience any problems using an EVF. Even armed with that information

## ASK...

Be it about modern technology, vintage equipment, photographic science or help with technique, here at AP we have the team that can help you. Simply email your questions to: [apanswers@ipcmedia.com](mailto:apanswers@ipcmedia.com), via twitter (@ap\_answers) or by post to: **Ask AP, Amateur Photographer Magazine, IPC Media, Blue Fin Building, 110 Southwark Street, London SE1 0SU.**

I would still need to speak to a medical expert, and I would suggest that you are in a much better position to describe your condition than I am. What I can do, though, is confirm that there is a possibility that an EVF could trigger a seizure if you have photosensitive epilepsy.

Essentially, an EVF is a small LCD screen. According to Epilepsy Action ([www.epilepsy.org.uk](http://www.epilepsy.org.uk)), LCD screens (in the context of TVs and monitors) 'are far less likely to trigger a seizure than CRT screens. However, the risk of having a seizure is not removed entirely.' The key phrase there is 'not removed entirely': an LCD screen (and by extension an EVF) could act as a trigger for some people.

The problem is, an LCD screen needs to be 'refreshed', and this cycling of the on-screen image is what can lead to a seizure. Epilepsy Action states that 'most people with photosensitive epilepsy are sensitive to 16-25Hz', while The Epilepsy Society ([www.epilepsysociety.org.uk](http://www.epilepsysociety.org.uk)) suggests 'between 3-30 hertz (flashes per second) are the common rates to trigger seizures'. While the 'common' range may vary, what both organisations agree on is that some people may be sensitive to frequencies up to 60Hz.

The problem here is that not all EVFs are equal, and not all manufacturers are open about their refresh rates – some will undoubtedly fall below 60Hz. Again, the key is that even 60Hz can affect 'some people', and you could be one of them. So, as I said at the start, speaking to your GP or a specialist is the only answer I can give.

**Chris Gatcum**

## CROPPING DURING BATCH SCANNING

**Q** Rereading your answer to the scanner question (Ask AP, AP 18 January) has prompted me to ask a further question. I have an Epson Perfection V700 and a Plustek OpticFilm 8200i Ai that together cover my general scanning requirements, but I now have a lot of family history photographs that I would like to scan, including 300 mounted 35mm transparencies. When I try to batch-scan these using the V700 (using the supplied film holder and Epson Scan's 'professional' mode), the frames are cropped heavily, to about 32x21mm.

I am using the Epson Scan option because the SilverFast software that came with the scanner won't work on my current 64-bit machines. I have been considering upgrading to SilverFast Ai Studio 8 for the V700, but before making that investment can you tell me if there is any known history of cropping by the V700? Also, is there a work-around for this issue?

**Hamish Smith**

**A** I would be perhaps more surprised if you had told me the scanner *didn't* crop your images. The fact is, using a film holder in a flatbed scanner is always going to be an imprecise exercise. For a start, the film holder is not held in the exact same position every time you put it



## AP GLOSSARY

## Interpolation

In digital photography, interpolation is used to refer to the process of introducing pixels into an existing image where they didn't exist before. This typically happens when you enlarge an image by increasing its resolution, such as increasing the resolution of an image from 1800 pixels across to 2700 pixels across.

In doing this, you are effectively asking the software to generate additional pixels (900 pixels in the example above) that aren't there to start with. There are numerous ways that software can do this (Photoshop CS6 allows you to choose from six interpolation methods) and some are more accurate than others. The basic idea, though, is that the software determines where a new pixel is needed, assesses the pixels that are

currently around that position, and then effectively provides its 'best guess' as to what the colour and brightness of the new pixel should be. For example, if the surrounding pixels are shades of green, it's a fairly safe bet that a new pixel among them should be green also.

However, with up to 16.7 million colours available in an 8-bit image, it's not guaranteed that the new green pixel will be the 'right' green. Indeed, generally, interpolation should be seen as something of a last resort, and even then it works best when small increases in image size are made. This is because the process of generating new pixels tends to make images softer and fine detail can simply turn to mush, and the greater the interpolation, the greater the degradation will be.

in your V700. The design means that it can move slightly, so it may be a little more to the left when you do your first batch of scans and a little to the right when you scan your next batch.

Similarly, your film is never going to be in the same position when you put it in the holder. Mounts vary in size slightly and this is enough to allow the mount to move around in the holder. There is also the actual aperture in the mount itself: not all 35mm slide mounts have identical windows for your film. So, with all these variables, there's no guarantee that your film is going to be in the same place every time you load your scanner and that's where the problem lies.

If you're manually setting your own crop area for a scan it isn't an issue, but for automated batch scanning it's up to the software to identify your frame(s). There are generally two approaches to frame selection. The first, which is used by SilverFast, is for the software to attempt to determine the edges of each frame automatically. This 'intelligent' system can work to an extent, but it takes time. It also requires contrast at the frame's edge: a dark image in a dark mount isn't going to be identified with accuracy, if at all, resulting in manual intervention being needed.

The alternative (as used by Epson Scan) is to program the software to scan a fixed area in a fixed position, based on where the film holder/film is (roughly) designed to sit. The advantage of this system is that it won't be thrown by the content of the frame, and there's no processing time required. The problem is that your film doesn't sit in the same place every time, so if the scanner was

set to digitise a 36x24mm 'full-frame' area, it would almost certainly mean that you end up with one or two edges of the mount being included in your scans. To prevent this from happening, the target area for the scan is reduced. As a result, you lose some of the image during the scanning process, but at the same time you don't have to then go through your scans and manually crop out any extraneous edges, or manually select the scan area to start with.

Unfortunately, if you want to make your batch scanning as automated a process as possible, you have to accept that there are limitations. Either you stick with Epson Scan and accept the cropping, or you upgrade to SilverFast and spend a little longer waiting for its frame-detection algorithms to work and stepping in when they struggle. The third option is to use Epson Scan, but make individual frame selections. Again, this will take longer, but you will be guaranteed to get 'full-frame' scans, without the expense of upgrading any software.

**Chris Gatcum**



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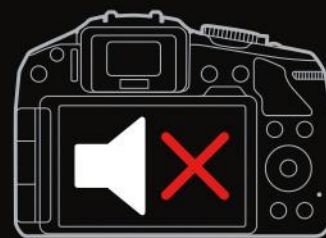
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Classics to use

# Leica Elmarit-M 24mm f/2.8 Asph

**Ian Burley** looks at a 20-year-old Leica M-mount wideangle lens. Just how well did this lens, which was designed for film, work on a full-frame digital compact system camera?

**IN THIS** issue's *Classics to use*, the spotlight falls on a lens that was designed almost 20 years ago but only discontinued in 2010: Leica's Elmarit-M 24mm f/2.8 Asph, designed for use with M-series rangefinder cameras. Back in 1996, when this lens was first introduced, digital cameras were in their infancy. This Elmarit was designed for optimum performance on 35mm film, and by all accounts Leica and its customers were very pleased with its performance. The use of this lens attached to a digital body is a completely different matter thanks to the characteristics of digital sensors. Still able to command used prices in excess of £3,000, I wanted to see how relevant this lens actually is for digital photography; I tried it out on the full-frame Leica M-E and Sony Alpha 7, as well as an APS-C-format Sony NEX-3N and a micro four thirds Olympus OM-D E-M1 using appropriate adapters.

## LENS DESIGN

Until the recent arrival of Sony's Alpha 7 and 7R mirrorless system cameras, the only full-frame digital cameras you could use Leica M lenses with were Leica's own. You could use M-mount and other non-DSLR lenses using adapters on smaller-sensor mirrorless system cameras, but DSLRs are not an option because the requirement of a mirror box between the lens and the sensor means it's not possible to get the lens close enough to the sensor plane. The natural closeness of the optics to the sensor plane is also why it becomes a big challenge to achieve consistent corner-to-corner image quality via a digital sensor. Leica has had to resort to a precision veneer of offset microlenses above the sensor in order to compensate for the optics of M-mount lenses.

My 24mm Elmarit-M example, generously loaned by Simon Bee, dates to 1997 and has the rare silver finish. Its compact

dimensions belie a surprising mass of almost 400g on my scales. A seven-elements-in-five-groups design, with one aspherical element, this Elmarit was highly rated for film use, exhibiting excellent corner-to-corner sharpness if stopped down to f/4, low vignetting, low distortion and impressive microcontrast. No official reason was given for dropping the Elmarit in 2010, but one school of thought is that the cheaper and decade-younger Elmar-M 24mm f/3.8 Asph reduced demand for the f/2.8 lens, which lay in between the Elmar and the Summilux-M 24mm f/1.4.

## FULL-FRAME USE

From a practical point of view, this lens is not an ergonomic masterpiece; it's difficult to operate the thin aperture ring and I expected more feel for the aperture stops. Focus



**Top: The M-mount lens was launched back in 1996 and was discontinued in 2010**

**Right: The lens was available in black, as well as the rare silver finish shown here**





Here the 24mm lens is seen on the contemporary Leica M-E digital rangefinder



f/11 and, after seeing the performance of the same lens on the Alpha 7, I have to congratulate Leica for what it has achieved.

Things are radically worse when the lens is fitted to the Sony Alpha 7. Central sharpness is excellent even at f/2.8 but the corners are a blurry mess and vignetting is dramatic and only improves marginally by f/11. Sharpening in post-

processing can't recover the loss of corner resolution. In order to match the corner sharpness of the Elmarit lens on the Leica M-E body at f/5.6, you need to use f/11 on the Alpha 7. With this lens mounted, the Alpha 7 will never deliver comparable corner sharpness to the M-E at its best. While corner sharpness is not terrible at f/11, it is noticeably inferior to the Leica M-E with this lens, and vignetting – if you don't want it – is a major issue.

I didn't notice much difference in geometric distortion between the two cameras using this lens, so Leica probably doesn't need to correct for distortion with the Elmarit much or at all in the M-E. There was also surprisingly low chromatic aberration on both cameras, even when viewing the files in RawTherapee software to avoid corrections – what there is, is easily

control is via a lever on the lens barrel – it's very difficult to rotate the focus ring directly, which I prefer. On an M body, you are dependent on the central rangefinder focus area, so especially when used on a tripod, focusing can be laborious if the object of focus is not central. On a non-Leica digital body, I much preferred using a function button programmed for a magnified view of the focus area for critical focusing, although you have to reset the aperture to wide open for best accuracy.

I couldn't get on with focus peaking with this lens, probably because it has too much natural depth of field, even at f/2.8. Although my Elmarit was too old to feature M lens coding, the M-E camera lets you identify the lens to the body via configuration menus. With the M-E body, I used DNG raw files exclusively, as these are corrected for colour, sharpness, chromatic aberration and vignetting, among other things.

Fitted to the Leica M-E, corner sharpness of the Elmarit-M 24mm lens when wide open is not good, although the correction for vignetting is effective at all apertures. By f/5.6, corner sharpness is just about acceptable and improves further at f/8 and marginally at f/11, when it's extremely good. Depending on the calculation you use, f/16 on the M-E would see some diffraction softening. Based on reports from film users of this lens, optimum sharpness is achieved at around f/4 to f/4.5, so even with offset microlenses, the digital sensor still struggles compared to film. On the M-E, I was impressed with the overall quality of the lens's corner-to-corner sharpness at

## FILM COMPARED TO DIGITAL SENSORS

**LIGHT** captured by a camera lens is projected and focused onto the sensing surface in the form of a spot of light. Image details are made up of countless spots of differing brightness and colour. Each spot is the sharp end of a light cone whose circumference at the widest end is defined by the lens exit pupil and aperture. At the centre of the frame, each spot is formed from a cone whose axis is perpendicular. Move that point away from the centre and the angle of the cone axis progressively changes. At the corners of the frame this angle can become acute, especially if, as with rangefinder cameras, the exit pupil of the lens is relatively close to the focal plane.

The acuteness of angle towards the corners is not an issue with film. The emulsion absorbs the light relatively uniformly. So if your lens optics are well designed and the spots of light projected into the corners are sharp, you will get good image quality in the corners. However, to sense light, a digital sensor needs the photons that form each dot to fall into a tiny well (a photosite) to generate a charge, representing the brightness of one pixel.

If the light falls at an acute angle, not all of the light that makes up each dot is captured by the sensor photosite because of gaps between each

### Telecentric lens on digital sensor

Corner shading even at wide apertures is much reduced with a telecentric lens design resulting in less vignetting and more detail resolution in the frame corners



photosite. The wider the aperture, the greater the angle of the cone itself, and again more light can miss the target photosite. As photosite efficiency reduces towards the corners, the image gets progressively darker (vignetting or corner shading) and lower in definition.

Sensor manufacturers use microlenses to improve photosite capture efficiency. A microlens is a microscopic lens that lies above each photosite in order to direct as much light as possible into the photosite. If the camera lens is a modern, so-called 'telecentric' design that minimises the





fixed. I am told that chromatic aberration is much more prominent when using Leica lenses on the Alpha 7R.

#### SMALLER SENSORS

Despite the extreme crop of the smaller sensors in the Sony NEX-3N and Olympus OM-D E-M1, corner softness is still present to a degree at full aperture with both cameras when fitted with the Elmarit lens. The only explanation I have is that neither

camera resorts to offset microlenses on the sensor. However, stopping the lens down clears things up. Out of interest, I compared the E-M1 fitted with an M Zuiko 12mm f/2 optic, which has the same field of view as the 24mm Elmarit lens, to the Leica M-E fitted with the Elmarit. With both set-ups at f/5.6, the Leica combination was demonstrably superior, which says something as the Olympus lens is well regarded.

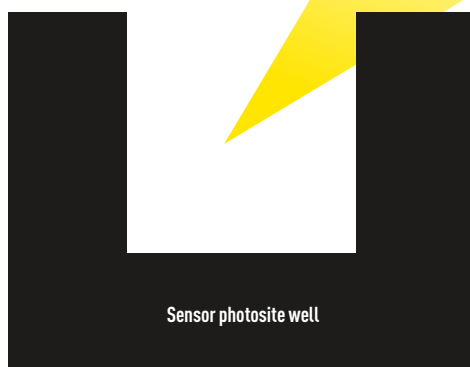
**The Sony NEX-3N (left) and full-frame Alpha 7 can use the lens via an M to E mount adapter. The NEX-3N has an APS-C size sensor, so the edges of the imaging circle aren't used when creating an image**

#### CONCLUSION

I have to say that I was amazed at the difference in what the Leica M-E and Sony Alpha 7 could do with the Elmarit-M 24mm f/2.8 Asph lens. My advice is that if you want to get the best out of this lens, you should stick to Leica or put up with the crop factor in cameras with smaller sensors. Later in this series I intend to do a similar comparison using a longer-focal-length lens. In theory, the Alpha 7 should perform a lot better. **AP**

#### Corner shading with wide aperture Non telecentric lens on digital sensor

Not all the light gets past the lip of the photosite well because of acute angle and wideness of light cone so brightness and definition is lost



angular change from the centre of the frame to the corners, then microlenses do a very good job in maintaining photosite efficiency into the corners. Telecentric lenses rely on relatively large rear elements and longer distances from the sensor plane to the exit pupil. This requires an oversized lens mount in relation to the frame diagonal. Modern camera systems benefit from these factors: cameras with APS-C (one third the area of full frame) and four thirds (a quarter of the area of full frame) sensors, for example, often have lens mounts that are similar in diameter to traditional

full-frame system cameras. On the other hand, all popular full-frame cameras have lens mounts that are small compared to the size of their sensors, and the Leica M mount is particularly small.

Without the benefits of lens telecentricity, full-frame cameras need more help. Leica's answer was a Kodak CCD sensor for the original M8 with progressively offset sensor microlenses, and now for the full-frame M9 and CMOS-sensor M Type 240. By progressively repositioning the microlenses further from the frame's centre, you can further optimise the photosite efficiency. In

#### Corner shading with smaller aperture Non telecentric lens on digital sensor

Less percentage of light lost with narrower angle image forming light cone thanks to smaller aperture. As a result corners have more definition and there is less vignetting



Leica's case, the offset has to be pronounced as M-mount lenses are severely non-telecentric. Sony Alpha FE lenses have modern, designed-for-digital optics, but even so, the constraint of the full-frame sensor dimensions also require offset microlenses. Systems with much smaller sensors, like Sony's APS-C E-mount mirrorless cameras and four thirds-sensor cameras from Panasonic and Olympus, have far less need for offset microlenses sensors, although Sony has revealed that its new Alpha 6000 APS-C mirrorless camera does use offset microlenses.



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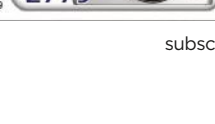


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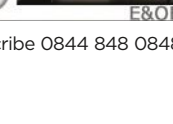
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**D3200 + 18-55mm f3.5-5.6 G AF-S DX VR £369**  
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CUSTOMER REVIEW: D3200 Body  
★★★★★ 'A great tool for landscape photography' Frank - West Midlands



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CUSTOMER REVIEW: D5200 Body  
★★★★★ 'Well built and fantastic picture quality' Loliva - Somerset



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**D7000 + 18-105mm VR £705**  
**D7000 + 18-105mm VR + 70-300mm £1144**

CUSTOMER REVIEW: D7000 Body  
★★★★★ 'great all round camera' Treacy - Northamptonshire



**D7100 From £839**  
**D7100 Body £839**  
**D7100 + 18-105mm VR £979**

CUSTOMER REVIEW: D7100 Body  
★★★★★ D7100 good lightweight camera Samirajay - Lincoln



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RECOMMENDED LENSES:  
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**OM-D E-M5 Body £749**  
**OM-D E-M5 + 12-50mm £899**



**E-P5 Body £799**

**E-P5 + 14-42mm £899**  
**E-P5 + 17mm + VF-4 Electronic Viewfinder £1299**  
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RECOMMENDED LENSES:  
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**X-E2 From £759**

**X-E2 Body £759**  
**X-E2 + 18-55mm £1149**

RECOMMENDED X-MOUNT LENSES:  
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- 1080p movie mode

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**EOS 1Dx**

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- 12.0 fps
- Full Frame CMOS sensor

**1Dx Body** **£4845**

CUSTOMER REVIEW: EOS 1D X Digital SLR Camera Body  
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CUSTOMER REVIEW: EOS 1D X Digital SLR Camera Body  
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Dave - Cornwall

CUSTOMER REVIEW: EOS 1D X Digital SLR Camera Body  
"...The full frame sensor is superb!"  
Sander Coth - Lismore



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**EOS 7D**

- 18.0 megapixels
- 8.0 fps
- 1080p movie mode

**7D Body** **£1029**

7D + 18-135mm f3.5-5.6 IS **£1259**  
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**EOS 6D**

- 20.2 megapixels
- 4.5 fps
- 1080p movie mode
- Full Frame CMOS sensor

**6D** From **£1379**

6D Body **£1379**  
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- 22.3 megapixels
- 6.0 fps
- 1080p movie mode
- Full Frame CMOS sensor

**5D Mark III** From **£2329**

5D Mark III Body **£2329**  
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CUSTOMER REVIEW: 5D Mark III +  
★★★★★ "Mind blowing clear photography"  
Zielis - Ireland

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EF 300mm f4.0 L IS USM	£1169
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EF 15-85mm f3.5-5.6 IS USM	£589
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**Canon**

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10-20mm f3.5 EX DC HSM	£399
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50-200mm f4.0-5.6 DC OS HSM	£119
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70-300mm f4.0-5.6 APO Macro Super DG	From £150
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18-200mm f3.5-6.3 AF XR Di II	£132
18-270mm f3.5-6.3 Di II VC PZD	£329
24-70mm f2.8 Di VC USD SP	£809
28-75mm f2.8 XR Di	£359
70-200mm f2.8 Di VC USD	£1099
70-300mm f4.5-6.3 SP Di VC USD	£289

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Transit Backpack 350AW Slate Grey  
Holds a Pro DSLR with Grip, up to 3 Lenses, Compact Tripod, 15" Laptop & Accessories  
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Backpack 350 AW ..... £98

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Imagine More  
Manfrotto Professional Backpacks  
Designed to hold a DSLR, lenses and several accessories.  
20 ..... £149.95  
30 ..... £189.95  
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**KATA**  
DR-465 DL  
Perfect for carrying a DSLR, 2 Lenses, 17" Laptop & Accessories  
DR-465 DL ..... £69.95  
DR-466 DL ..... £69.99  
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9x ..... £219  
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Hadley Pro Original Khaki  
Canvas/Leather: Khaki, Black  
Fibre/Nylon/Leather: Khaki, Sage, Black  
Digital ..... £119  
Small ..... £144  
Large ..... £164  
Pro Original ..... £174

## Computing

**Canon**  
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PIXMA Pro 10 £424 Inc £75 C/back\*. Price you pay today £499  
PIXMA Pro 1 £545 Inc £100 C/back\*. Price you pay today £645

**UP TO £100 CASHBACK\***  
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i1 Display Pro ..... £158  
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Intuos5 Pro Professional Pen and Touch Tablet  
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1080p movie mode  
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PowerShot D20 - Silver, Blue or Yellow	£239
PowerShot SX510 HS	£209
PowerShot G1X	£359
NEW! PowerShot SX600 HS	£199
NEW! IXUS 265 HS	£179
NEW! PowerShot G1 X Mark II	£749
NEW! PowerShot SX700 HS	£329
NEW! PowerShot D30	£299

Cashback\* ends 07.05.14

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**WG-4** £199  
NEW! WG-4 GPS Blue or Black ..... £329  
NEW! WG-20 Red, White or Black ..... £199  
Ricoh GR 16 Megapixel with fixed f2.8 GR lens ..... £529

### Panasonic

**NEW! Lumix TZ60** £349  
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### Lumix

**Lumix FZ200 Black** £344  
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### Lumix

**Lumix LX7 Black** £289  
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TG-830 Blue, Silver, Red or Black ..... £194  
SH-50 White, Silver or Black ..... £189  
XZ-10 White, Brown or Black ..... £174  
TG-2 Red or Black ..... £229  
XZ-2 Black ..... £254  
NEW! Stylus SP-100EE Black ..... £349  
NEW! Stylus Tough TG-850 Black, Silver & White ..... £269

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NEW! Cyber-shot WX350 Black ..... £259  
NEW! Cyber-shot H400 Black ..... £249  
RX100 Black ..... £399  
RX1 Black ..... £2429  
RX1 R Black ..... £2429  
NEW! RX10 ..... £910  
NEW! W830 ..... £119

### Nikon

**Coolpix A** £659  
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### Nikon

**Coolpix P600** £429  
16.1 megapixels  
60x optical zoom  
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NEW! Coolpix P340 Black or White	£349
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NEW! Coolpix S9700 Black, Red or White	£329
NEW! Coolpix S3600	£129
NEW! Coolpix S5300	£169
NEW! Coolpix S6800	£189

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FinePix HS50 Black ..... £309  
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OB	EOS 1100D Digital SLR Body.....	£215
8	EOS 1D Mk III Digital SLR Body.....	£647
8	EOS 1Ds Mark II Digital SLR Body.....	£785
8	EOS 30D Digital SLR Body.....	£114
9	EOS 40D Digital SLR Body.....	£219
9	EOS 450D Digital SLR Body.....	£149
9	EOS 400D Digital SLR Body.....	£107
9	EOS 50D Digital SLR Body.....	£314
9	EOS 550D Digital SLR Body.....	£224
9+	EOS 5D Mark II Digital SLR Body.....	£1038
OB	EOS 600D Digital SLR Body.....	£359
9	EOS EOS 1D X Digital SLR Body.....	£3650
9	EOS 7D Digital SLR Body.....	£550
9-	EOS 1Ds MK III Digital SLR Body.....	£1392

Grade	NIKON	
9	D300 Digital SLR Body.....	£329
OB	D3200 Black Digital SLR Body.....	£285
9	D2X Digital SLR.....	£449
9	D300s Digital SLR Body.....	£499
9+	D3100 Digital SLR Body.....	£159
8	D3s Digital SLR Body.....	£2186
10	D5300 Digital SLR Body - Black.....	£619
9	D40 Digital SLR Body.....	£89
9	D40X Digital SLR Body.....	£129
9	D5200 Black Digital SLR Body.....	£350
9	D60 Digital SLR Body.....	£107
9	D7000 Digital SLR Body.....	£395
9	D80 Digital SLR Body.....	£144
9	D90 Digital SLR Body.....	£269
9	D700 Digital SLR Body.....	£944

#### Lenses

Grade	CANON	
9+	TS-E 24mm f3.5 L.....	£746
9+	40mm f2.8 STM.....	£112
10	EF 180mm f3.5 L IS USM Macro.....	£949
8	EF 300mm f4 L IS USM.....	£728
9	EF 800mm f5.6 L IS USM.....	£7199
9	EF-S 10-22mm f3.5-4.5 USM.....	£358
9	EF-S 17-55mm f2.8 IS USM.....	£465
10	EF 24-70mm f4 L IS USM.....	£879
9	EF 24-105mm f4 L IS USM.....	£545
8	EF 70-200mm f2.8 L IS II USM.....	£971
OB	EF 70-200mm f2.8 L IS II USM.....	£1899
9	EF 70-300mm f4-5.6 IS USM.....	£248
9	EF 70-300mm f4.5-5.6 DO IS USM.....	£791
9-	EF 80-200mm f4.5-5.6 II Zoom.....	£68
OB	EF 100-400mm f4.5-5.6 L IS USM.....	£1149

Grade	NIKON	
9	10mm f2.8 1 Nikkor Black.....	£125
10	35mm f1.8 G AF-S DX.....	£99
9	60mm f2.8 G AF-S ED Micro.....	£278
9+	200mm f4 AF Micro.....	£897
9	300mm f4 D AF-S IF ED.....	£809
9	400mm f2.8 G ED VR AF-S.....	£5399
9+	12-24mm f4 G AF-S IF-ED DX.....	£566
10	16-85mm f3.5-5.6 G VR ED AF-S DX.....	£329
9	18-105mm f3.5-5.6 G ED AF-S DX VR.....	£116
9	24-70mm f2.8 G AF-S ED.....	£944
9-	35-80mm f4.5-5.6 AF D.....	£50
9+	55-200mm f4.5-5.6 G AF-S DX VR IF-ED.....	£150
9+	70-300mm f4.5-5.6 G AF-S VR IF-ED.....	£264
9	80-400mm f4.5-5.6 D AF VR.....	£719

#### Miscellaneous

Grade	Bags	
OB	Billingham Hadley Digital - Khaki / Tan ....	£95
OB	Canon Custom Gadget Bag 100EG.....	£28
9+	Canon Custom Gadget Bag 300EG.....	£29
OB	Crumpler Quick Escape 400 - Black.....	£10
OB	Lowepro ILC Classic 100 Shoulder Bag.....	£29
10	Lowepro Super Trekker AW II Black.....	£129
OB	Lowepro Flipside 300 Backpack - Black.....	£59
10	Nikon Golla SLR Shoulder Bag.....	£20
OB	Nikon CS-P10 Bag for Coolpix P7700.....	£29
OB	Tamrac Jazz 83 Backpack.....	£30
Grade	Battery Grips	
10	Canon BG-E2 Battery Grip for EOS 50D ...	£59
9+	Canon BG-E2N Battery Grip.....	£75
9	Canon BG-E3 Battery Grip.....	£39
9-	Canon BG-E4 Battery Grip.....	£59
9	Canon BG-E5 Battery Grip for.....	
	EOS 450D/500D/1000D.....	£44
9+	Canon BG-E6 Battery Grip for 5D Mark II.....	£122
9	Canon BG-ED3 Battery Grip for D30/10D.....	£39
9	Nikon MB-D10 Battery Grip for D300/D300s/D700.....	£84
9+	Nikon MB-D14 Batt Grip for D600/D610.....	£131
9	Nikon MB-D10 Battery Grip for D300/D300s/D700.....	£69
9	Nikon MB-D200 Multi-Power Battery Grip for D200.....	£71
9	Nikon MB-D80 Battery Grip for D80/D90.....	£76
9	Nikon MB-D200 Multi-Power Battery Grip for D200.....	£53
Grade	Flashguns & Accessories	
9	Canon ST-E2 Speedlite Transmitter.....	£94
9+	Canon ST-E2 Speedlite Transmitter.....	£99
9+	Nikon SB-400 Speedlight Flashgun.....	£93

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<b>D</b> Never owned: used for demonstration purposes only	<b>8</b> Shows signs of use
<b>R</b> Refurbished: by the manufacturer to original specifications	<b>7</b> Shows moderate wear and signs of use
<b>10</b> Pre-owned equipment, but appears as new	<b>6</b> Well used: may exhibit scuffs and/or marking
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1200D Body Only.....£339

## Nikon



### Nikon D3300 + 18-55mm VR II £519

Above + 55-200mm VR.....£669  
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Nikon D3300 Body Only.....£449  
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## Nikon



### Nikon D5300 + 18-55mm VR £685\*

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Nikon D5300 Body Only.....£619\*  
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## Canon



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G-5 + 14-42mm  
+ 45-150mm £578  
G-5 Body £319

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+ 45-150mm £629  
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100-300mm f4-5.6.....	£419
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Leica Nocticon 42.5mm f1.2 ASP OIS.....	£1295
Leica Elmarit DG Macro 45mm f2.8.....	£549

## Panasonic

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Lumix XS-3.....	£109
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Lumix SZ-8.....	£139
Lumix SZ-9.....	£144
Lumix LZ-40.....	£219
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Lumix TZ-60.....	£319
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XF18-55mm.....	£499**
XF55-200mm.....	£544**
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XC50-230mm.....	£349
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85mm f1.4 EX DG HSM.....	£669
50mm f2.8 EX Macro DG.....	£266
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## Nikon

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AF-S70-200mm f2.8 VR II.....		£1635
AF-S70-300mm f4.5/5.6 ED VR.....		£469
AF-S80-400mm f4.5/5.6 ED VR.....		£1929

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## Canon

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Ixus 145HS.....	£95
Ixus 265 HS.....	£159
PowerShot SX600HS.....	£175
PowerShot SX700HS.....	£299
PowerShot S120.....	£364*
PowerShot SX50HS.....	£359*
PowerShot G16.....	£439*
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- ▶ On-screen Feature Guide
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E14 ext tube £49	70-200 F2.8 L box £799	55 F2.8 N £99	Ex Tube 1, 2, 35 each £29	16-30 F3.5/5.6 2A box £379	43-86 F3.5 A £49	DBG2 grip £99
120 RFH £69	70-200 F2.8 L box £799	105-210 F4.5 ULD C £179	Ex Tube 1, 2, 35 each £29	16-30 F3.5/5.6 2A box £379	50 F1.8 AIS £149	DBG4 grip M-box £149
Polaroid Back £25	70-200 F2.8 L box £799	150 F2.8 A £279	Ex Tube 1, 2, 35 each £29	16-30 F3.5/5.6 2A box £379	50 F1.8 AIS pancake £139	<b>PENTAX 35mm AF USED</b>
Rotary prism £129	70-200 F2.8 L box £799	200 F8 Mirror £249	Ex Tube 1, 2, 35 each £29	16-30 F3.5/5.6 2A box £379	50 F1.8 E £59	15 F4 M £429
AEII prism £79	70-200 F2.8 L box £799	210 F4 N M £99	Ex Tube 1, 2, 35 each £29	16-30 F3.5/5.6 2A box £379	50 F1.8 AIS micro £199	15 F4 M £429
AEII Prism £79	70-200 F2.8 L box £799	2x converter N £89	Ex Tube 1, 2, 35 each £29	16-30 F3.5/5.6 2A box £379	50 F1.8 AIS micro £199	15 F4 M £429
WLF £49	70-200 F2.8 L box £799	RC1000S/L cord £15	Ex Tube 1, 2, 35 each £29	16-30 F3.5/5.6 2A box £379	50 F1.8 AIS micro £199	15 F4 M £429
Plain Prism E £129	70-200 F2.8 L box £799	<b>SONY LENSES USED</b>	Ex Tube 1, 2, 35 each £29	16-30 F3.5/5.6 2A box £379	50 F1.8 AIS micro £199	15 F4 M £429
Angle viewfinder E £129	70-200 F2.8 L box £799	16-30 F3.5/5.6 2A box £379	Ex Tube 1, 2, 35 each £29	16-30 F3.5/5.6 2A box £379	50 F1.8 AIS micro £199	15 F4 M £429
Winder £79	70-200 F2.8 L box £799	16-30 F3.5/5.6 2A box £379	Ex Tube 1, 2, 35 each £29	16-30 F3.5/5.6 2A box £379	50 F1.8 AIS micro £199	15 F4 M £429
Window £149	70-200 F2.8 L box £799	16-30 F3.5/5.6 2A box £379	Ex Tube 1, 2, 35 each £29	16-30 F3.5/5.6 2A box £379	50 F1.8 AIS micro £199	15 F4 M £429
M bracket £69	70-200 F2.8 L box £799	16-30 F3.5/5.6 2A box £379	Ex Tube 1, 2, 35 each £29	16-30 F3.5/5.6 2A box £379	50 F1.8 AIS micro £199	15 F4 M £429
Speed Grip E £39	70-200 F2.8 L box £799	16-30 F3.5/5.6 2A box £379	Ex Tube 1, 2, 35 each £29	16-30 F3.5/5.6 2A box £379	50 F1.8 AIS micro £199	15 F4 M £429
Tripod adapter E £39	70-200 F2.8 L box £799	16-30 F3.5/5.6 2A box £379	Ex Tube 1, 2, 35 each £29	16-30 F3.5/5.6 2A box £379	50 F1.8 AIS micro £199	15 F4 M £429
Melz SCA 386 £49	70-200 F2.8 L box £799	16-30 F3.5/5.6 2A box £379	Ex Tube 1, 2, 35 each £29	16-30 F3.5/5.6 2A box £379	50 F1.8 AIS micro £199	15 F4 M £429
Ext tube 14 or 42 each £49	70-200 F2.8 L box £799	16-30 F3.5/5.6 2A box £379	Ex Tube 1, 2, 35 each £29	16-30 F3.5/5.6 2A box £379	50 F1.8 AIS micro £199	15 F4 M £429
<b>BRONICA SQ 6x6 USED</b>	70-200 F2.8 L box £799	16-30 F3.5/5.6 2A box £379	Ex Tube 1, 2, 35 each £29	16-30 F3.5/5.6 2A box £379	50 F1.8 AIS micro £199	15 F4 M £429
SOAI complete £449	70-200 F2.8 L box £799	16-30 F3.5/5.6 2A box £379	Ex Tube 1, 2, 35 each £29	16-30 F3.5/5.6 2A box £379	50 F1.8 AIS micro £199	15 F4 M £429
SOAI body £249	70-200 F2.8 L box £799	16-30 F3.5/5.6 2A box £379	Ex Tube 1, 2, 35 each £29	16-30 F3.5/5.6 2A box £379	50 F1.8 AIS micro £199	15 F4 M £429
SOAI + 80 + 120 RFH £199	70-200 F2.8 L box £799	16-30 F3.5/5.6 2A box £379	Ex Tube 1, 2, 35 each £29	16-30 F3.5/5.6 2A box £379	50 F1.8 AIS micro £199	15 F4 M £429
SQA + 80 + RFH £299	70-200 F2.8 L box £799	16-30 F3.5/5.6 2A box £379	Ex Tube 1, 2, 35 each £29	16-30 F3.5/5.6 2A box £379	50 F1.8 AIS micro £199	15 F4 M £429
SQB + 80 + RFH £179	70-200 F2.8 L box £799	16-30 F3.5/5.6 2A box £379	Ex Tube 1, 2, 35 each £29	16-30 F3.5/5.6 2A box £379	50 F1.8 AIS micro £199	15 F4 M £429
40 F4 S £299	70-200 F2.8 L box £799	16-30 F3.5/5.6 2A box £379	Ex Tube 1, 2, 35 each £29	16-30 F3.5/5.6 2A box £379	50 F1.8 AIS micro £199	15 F4 M £429
50 F3.5 PS £199	70-200 F2.8 L box £799	16-30 F3.5/5.6 2A box £379	Ex Tube 1, 2, 35 each £29	16-30 F3.5/5.6 2A box £379	50 F1.8 AIS micro £199	15 F4 M £429
50 F3.5 S £149	70-200 F2.8 L box £799	16-30 F3.5/5.6 2A box £379	Ex Tube 1, 2, 35 each £29	16-30 F3.5/5.6 2A box £379	50 F1.8 AIS micro £199	15 F4 M £429
110 F4.5 PS macro £379	70-200 F2.8 L box £799	16-30 F3.5/5.6 2A box £379	Ex Tube 1, 2, 35 each £29	16-30 F3.5/5.6 2A box £379	50 F1.8 AIS micro £199	15 F4 M £429
135 F4 PS M £249	70-200 F2.8 L box £799	16-30 F3.5/5.6 2A box £379	Ex Tube 1, 2, 35 each £29	16-30 F3.5/5.6 2A box £379	50 F1.8 AIS micro £199	15 F4 M £429
150 F4 PS £149/199	70-200 F2.8 L box £799	16-30 F3.5/5.6 2A box £379	Ex Tube 1, 2, 35 each £29	16-30 F3.5/5.6 2A box £379	50 F1.8 AIS micro £199	15 F4 M £429
200 F4.5 PS M-box £179	70-200 F2.8 L box £799	16-30 F3.5/5.6 2A box £379	Ex Tube 1, 2, 35 each £29	16-30 F3.5/5.6 2A box £379	50 F1.8 AIS micro £199	15 F4 M £429
2x PS converter M £199	70-200 F2.8 L box £799	16-30 F3.5/5.6 2A box £379	Ex Tube 1, 2, 35 each £29	16-30 F3.5/5.6 2A box £379	50 F1.8 AIS micro £199	15 F4 M £429
Polaroid back £25	70-200 F2.8 L box £799	16-30 F3.5/5.6 2A box £379	Ex Tube 1, 2, 35 each £29	16-30 F3.5/5.6 2A box £379	50 F1.8 AIS micro £199	15 F4 M £429
135N back £119	70-200 F2.8 L box £799	16-30 F3.5/5.6 2A box £379	Ex Tube 1, 2, 35 each £29	16-30 F3.5/5.6 2A box £379	50 F1.8 AIS micro £199	15 F4 M £429
150N 120 RFH £79	70-200 F2.8 L box £799	16-30 F3.5/5.6 2A box £379	Ex Tube 1, 2, 35 each £29	16-30 F3.5/5.6 2A box £379	50 F1.8 AIS micro £199	15 F4 M £429
SOAI 120 RFH £49	70-200 F2.8 L box £799	16-30 F3.5/5.6 2A box £379	Ex Tube 1, 2, 35 each £29	16-30 F3.5/5.6 2A box £379	50 F1.8 AIS micro £199	15 F4 M £429
Plain Prism S boxed £69	70-200 F2.8 L box £799	16-30 F3.5/5.6 2A box £379	Ex Tube 1, 2, 35 each £29	16-30 F3.5/5.6 2A box £379	50 F1.8 AIS micro £199	15 F4 M £429
AE Prism Early £79	70-200 F2.8 L box £799	16-30 F3.5/5.6 2A box £379	Ex Tube 1, 2, 35 each £29	16-30 F3.5/5.6 2A box £379	50 F1.8 AIS micro £199	15 F4 M £429
ME Prism Finder £79	70-200 F2.8 L box £799	16-30 F3.5/5.6 2A box £379	Ex Tube 1, 2, 35 each £29	16-30 F3.5/5.6 2A box £379	50 F1.8 AIS micro £199	15 F4 M £429
Melz SCA 386 £49	70-200 F2.8 L box £799	16-30 F3.5/5.6 2A box £379	Ex Tube 1, 2, 35 each £29	16-30 F3.5/5.6 2A box £379	50 F1.8 AIS micro £199	15 F4 M £429
Lens Hood 65-80 £49	70-200 F2.8 L box £799	16-30 F3.5/5.6 2A box £379	Ex Tube 1, 2, 35 each £29	16-30 F3.5/5.6 2A box £379	50 F1.8 AIS micro £199	15 F4 M £429
SOAI Motorwinder £149	70-200 F2.8 L box £799	16-30 F3.5/5.6 2A box £379	Ex Tube 1, 2, 35 each £29	16-30 F3.5/5.6 2A box £379	50 F1.8 AIS micro £199	15 F4 M £429
Speed grip S £69	70-200 F2.8 L box £799	16-30 F3.5/5.6 2A box £379	Ex Tube 1, 2, 35 each £29	16-30 F3.5/5.6 2A box £379	50 F1.8 AIS micro £199	15 F4 M £429
<b>BRONICA GS 6x7 USED</b>	70-200 F2.8 L box £799	16-30 F3.5/5.6 2A box £379	Ex Tube 1, 2, 35 each £29	16-30 F3.5/5.6 2A box £379	50 F1.8 AIS micro £199	15 F4 M £429
G18 Ext Tube box £39	70-200 F2.8 L box £799	16-30 F3.5/5.6 2A box £379	Ex Tube 1, 2, 35 each £29	16-30 F3.5/5.6 2A box £379	50 F1.8 AIS micro £199	15 F4 M £429
Polaroid Back £25	70-200 F2.8 L box £799	16-30 F3.5/5.6 2A box £379	Ex Tube 1, 2, 35 each £29	16-30 F3.5/5.6 2A box £379	50 F1.8 AIS micro £199	15 F4 M £429
G18 Grip £79	70-200 F2.8 L box £799	16-30 F3.5/5.6 2A box £379	Ex Tube 1, 2, 35 each £29	16-30 F3.5/5.6 2A box £379	50 F1.8 AIS micro £199	15 F4 M £429
AE Prism Finder G £79	70-200 F2.8 L box £799	16-30 F3.5/5.6 2A box £379	Ex Tube 1, 2, 35 each £29	16-30 F3.5/5.6 2A box £379	50 F1.8 AIS micro £199	15 F4 M £429
AE Prism Prime £129	70-200 F2.8 L box £799	16-30 F3.5/5.6 2A box £379	Ex Tube 1, 2, 35 each £29	16-30 F3.5/5.6 2A box £379	50 F1.8 AIS micro £199	15 F4 M £429
<b>CANON DIGITAL AF USED</b>	70-200 F2.8 L box £799	16-30 F3.5/5.6 2A box £379	Ex Tube 1, 2, 35 each £29	16-30 F3.5/5.6 2A box £379	50 F1.8 AIS micro £199	15 F4 M £429
1DX body box £399	70-200 F2.8 L box £799	16-30 F3.5/5.6 2A box £379	Ex Tube 1, 2, 35 each £29	16-30 F3.5/5.6 2A box £379	50 F1.8 AIS micro £199	15 F4 M £429
1D MKII body box £239	70-200 F2.8 L box £799	16-30 F3.5/5.6 2A box £379	Ex Tube 1, 2, 35 each £29	16-30 F3.5/5.6 2A box £379	50 F1.8 AIS micro £199	15 F4 M £429
1D body box £199	70-200 F2.8 L box £799	16-30 F3.5/5.6 2A box £379	Ex Tube 1, 2, 35 each £29	16-30 F3.5/5.6 2A box £379	50 F1.8 AIS micro £199	15 F4 M £429
1D MKIII body scruffy £299	70-200 F2.8 L box £799	16-30 F3.5/5.6 2A box £379	Ex Tube 1, 2, 35 each £29	16-30 F3.5/5.6 2A box £379	50 F1.8 AIS micro £199	15 F4 M £429
1D MKII body £299	70-200 F2.8 L box £799	16-30 F3.5/5.6 2A box £379	Ex Tube 1, 2, 35 each £29	16-30 F3.5/5.6 2A box £379	50 F1.8 AIS micro £199	15 F4 M £429
7D body box £579	70-200 F2.8 L box £799	16-30 F3.5/5.6 2A box £379	Ex Tube 1, 2, 35 each £29	16-30 F3.5/5.6 2A box £379	50 F1.8 AIS micro £199	15 F4 M £429
5D MKII body box £1099	70-200 F2.8 L box £799	16-30 F3.5/5.6 2A box £379	Ex Tube 1, 2, 35 each £29	16-30 F3.5/5.6 2A box £379	50 F1.8 AIS micro £199	15 F4 M £429
5D MKII body box £599	70-200 F2.8 L box £799	16-30 F3.5/5.6 2A box £379	Ex Tube 1, 2, 35 each £29	16-30 F3.5/5.6 2A box £379	50 F1.8 AIS micro £199	15 F4 M £429
5D body box £499	70-200 F2.8 L box £799	16-30 F3.5/5.6 2A box £379	Ex Tube 1, 2, 35 each £29	16-30 F3.5/5.6 2A box £379	50 F1.8 AIS micro £199	15 F4 M £429
200 body £139	70-200 F2.8 L box £799	16-30 F3.5/5.6 2A box £379	Ex Tube 1, 2, 35 each £29	16-30 F3.5/5.6 2A box £379	50 F1.8 AIS micro £199	15 F4 M £429
600D body box £299	70-200 F2.8 L box £799	16-30 F3.5/5.6 2A box £379	Ex Tube 1, 2, 35 each £29	16-30 F3.5/5.6 2A box £379	50 F1.8 AIS micro £199	15 F4 M £429
550D body £279	70-200 F2.8 L box £799	16-30 F3.5/5.6 2A box £379	Ex Tube 1, 2, 35 each £29	16-30 F3.5/5.6 2A box £379	50 F1.8 AIS micro £199	15 F4 M £429
450D body £169	70-200 F2.8 L box £799	16-30 F3.5/5.6 2A box £379	Ex Tube 1, 2, 35 each £29	16-30 F3.5/5.6 2A box £379	50 F1.8 AIS micro £199	15 F4 M £429
400D body £149	70-200 F2.8 L box £799	16-30 F3.5/5.6 2A box £379	Ex Tube 1, 2, 35 each £29	16-30 F3.5/5.6 2A box £379	50 F1.8 AIS micro £199	15 F4 M £429
BG-E2N £59 BG-E2 £49	70-200 F2.8 L box £799	16-30 F3.5/5.6 2A box £379	Ex Tube 1, 2, 35 each £29	16-30 F3.5/5.6 2A box £379	50 F1.8 AIS micro £199	15 F4 M £429
BG-E2 £29	70-200 F2.8 L box £799	16-30 F3.5/5.6 2A box £379	Ex Tube 1, 2, 35 each £29	16-30 F3.5/5.6 2A box £379	50 F1.8 AIS micro £199	15 F4 M £429
BG-E4 (5D MKII) £49	70-200 F2.8 L box £799	16-30 F3.5/5.6 2A box £379	Ex Tube 1, 2, 35 each £29	16-30 F3.5/5.6 2A box £379	50 F1.8 AIS micro £199	15 F4 M £429
BG-E5 £69 BG-E6 £119	70-200 F2.8 L box £799	16-30 F3.5/5.6 2A box £379	Ex Tube 1, 2, 35 each £29			





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### PRINTER INK CARTRIDGES



## EPSON

COMPATIBLE & ORIGINAL INK



At Premier Ink Supplies, we stock two types of cartridges for Epson printers - **Originals**, which are made by Epson, and **Compatibles**, which are made by a UK company called **Jet Tec**. Using **Jet Tec Compatibles** is a way of saving money, without compromising on the quality of your prints. Here're the results from two independent ink tests that agree...

**Digital**  
PHOTOGRAPHY

**Ink Test Winner**



"Jet Tec's colours were superb, with single greys and blacks very close to Epson ...so Jet Tec wins!"

- Total Digital Photography Magazine

"What we're looking at here is not only the best choice of ink for the R300 printer, but also the best ink in this group test, period. There's just no getting away from the superb combination of performance and pricing"

- Computer Upgrade Magazine

Cartridge Code:	Originals:	Jet Tec Compatibles:	Suitable EPSON Printers:
T007 Black	£29.99 16ml	£3.99 20ml, 3 for £10.99	Photo 790, 870, 890, 895, 900, 915, 1290
T008 Colour	£23.99 46ml	£4.99 50ml, 3 for £13.99	Photo 790, 870, 890, 895, 915
T009 Colour	£29.99 66ml	£4.99 70ml, 3 for £13.99	Photo 900, 1270, 1290
T026 Black	£39.99 16ml	£3.99 20ml, 3 for £10.99	Photo 810, 830, 830u, 925, 935
T027 Colour	£29.99 46ml	£4.99 50ml, 3 for £13.99	
T0341/T0347 Set of 7	£126.99 set of 7	Check Website.	Photo 2100
T0341/8, each	£15.99 17ml	Check Website.	Chameleon Inks
T0342/3/4, each	£18.99 17ml	Check Website.	
T0345/6/7, each	£18.99 17ml	Check Website.	
T0441-T0454 Set of 4	£49.99 set of 4	£14.99, 3 sets for £42.99	C64, C66, C84, C86,
T0441 Black	£21.99 13ml	£4.99 21ml, 3 for £13.99	CX3600/3650, CX6400, CX6600
T0452/3/4, each	£11.99 8ml	£3.99 21ml, 3 for £10.99	Parasol Inks
T0481-T0486 Set of 6	£69.99 set of 6	£19.99, 3 sets for £56.99	R200, R220, R300, R320, R340
T0481/2/3, each	£16.99 13ml	£3.99 21ml, 3 for £10.99	RX500, RX600, RX620, RX640
T0484/5/6, each	£16.99 13ml	£3.99 21ml, 3 for £10.99	Seahorse Inks
T0540-T0549 Set of 8	£109.99 set of 8	£35.99, 3 sets for £99.99	Photo R800, R1800
T0540 Gloss	£8.99 13ml	£3.99 21ml, 3 for £13.99	Frog Inks
T0541/2/3/4, each	£14.99 13ml	£4.99 21ml, 3 for £13.99	
T0547/8/9, each	£14.99 13ml	£4.99 21ml, 3 for £13.99	
T0551-T0554 Set of 4	£34.99 set of 4	£14.99, 3 sets for £42.99	Photo R240, R245,
T0551 Black	£8.99 8ml	£4.99 21ml, 3 for £10.99	RX420, RX425, RX520, RX525
T0552/3/4, each	£8.99 8ml	£3.99 21ml, 3 for £10.99	Duck Inks
T0591-T0599 Set of 8	£99.99 set of 8	Check Website.	Photo R2400
T0591/2/3, each	£12.99 13ml	Check Website.	Lilly Inks
T0594/5/6, each	£12.99 13ml	Check Website.	
T0597/8/9, each	£12.99 13ml	Check Website.	
T0611-T0614 Set of 4	£34.99 set of 4	£14.99, 3 sets for £42.99	D68, D88,
T0611 Black	£8.99 8ml	£4.99 21ml, 3 for £13.99	DX3800/3850, DX4200/4250, DX4800/4850
T0612/3/4, each	£8.99 8ml	£3.99 21ml, 3 for £10.99	Teddy Bear Inks
T0711-T0714 Set of 4	£34.99 set of 4	£14.99, 3 sets for £42.99	S20, S21, SX100/105/110/115/200/205/210/215
T0711 Black	£8.99 7.4ml	£4.99 13ml, 3 for £13.99	SX400/405/415/515, D78/92/120, B40W, BX300
T0712/3/4, each	£8.99 5.5ml	£3.99 13ml, 3 for £10.99	DX400/440/500/600/700/740/840/940
T0791-T0796 Set of 6	£74.99 set of 6	Check Website.	Photo 1400
T0791/2/3, each	£12.99 10ml	Check Website.	Owl Inks
T0794/5/6, each	£12.99 10ml	Check Website.	
T0801-T0806 Set of 6	£51.99 set of 6	£19.99, 3 sets for £57.99	Photo P50, PX650/660/700W/710W/720WD,
T0801/2/3, each	£8.99 7.4ml	£3.99 13ml, 3 for £10.99	PX730WD/800FW/810FW/830FW/830FWD
T0804/5/6, each	£8.99 7.4ml	£3.99 13ml, 3 for £10.99	R265/285/360, RX560/585/685
T0870-T0879 Set of 8	£74.99 set of 8	Check Website.	Photo R1900
T0870 Gloss	£7.99 11.4ml	Check Website.	Flamingo Inks
T0871/2/3/4, each	£9.99 11.4ml	Check Website.	
T0877/8/9, each	£9.99 11.4ml	Check Website.	
T0961-T0969 Set of 8	£74.99 set of 8	Check Website.	Photo R2880
T0961/2/3/4/5, each	£9.99 11.4ml	Check Website.	Husky Inks
T0966/7/8/9, each	£9.99 11.4ml	Check Website.	
T1281-T1284 Set of 4	£29.99 set of 4	£14.99 set of 4	S22, SX125/130, SX420W/425W/445W,
T1281 Black	£7.99 5.9ml	£3.99 13ml	BX305F
T1282/3/4, each	£7.99 3.5ml	£3.99 10ml	Fox Inks
T1291-T1294 Set of 4	£42.99 set of 4	£16.99 set of 4	SX420W/425W/445W/525WD/620FW,
T1291 Black	£10.99 11.2ml	£4.99 16ml	BX305F/320FW/525WD/535WD/625FW/630FW,
T1292/3/4, each	£10.99 7ml	£4.99 13ml	BX635FW/BX925FW/BX935FW, B42WD
T1571-9, each	£20.99 25.9ml each or £164.99 set of 8		Photo R3000 Turtle Inks
T1591-9, each	£14.99 17ml each or £107.99 set of 8		Photo R2000 Kingfisher Inks
T5591-6, each	£13.99 13ml each or £74.99 set of 6		Photo RX700 Penguin Inks
T5801-9, each	£41.99 80ml each or £329.99 set of 8		Photo Pro 3800, 3880
No.16 Set of 4	£24.99 set of 4	£14.99 set of 4	Workforce WF-2010W, 2510WF, 2520NF,
No.16 Black	£7.99 5.4ml	£4.99 18ml	2530WF, 2540WF
No.16 C/M/Y, each	£5.99 3.1ml	£3.99 13ml	Fountain Pen Inks
No.16XL Set of 4	£44.99 set of 4	£14.99 set of 4	Workforce WF-2010W, 2510WF, 2520NF,
No.16XL Black	£14.99 12.9ml	£4.99 18ml	2530WF, 2540WF
No.16XL C/M/Y, each	£11.99 6.5ml	£3.99 13ml	High Capacity Fountain Pen Inks
No.18 Set of 4	£22.99 set of 4	£14.99 set of 4	Expression Home XP30, XP102, XP202, XP205
No.18 Black	£7.99 5.2ml	£4.99 18ml	XP302, XP305, XP402, XP405
No.18 C/M/Y, each	£5.99 3.3ml	£3.99 13ml	Daisy Inks
No.18XL Set of 4	£46.99 set of 4	£14.99 set of 4	Expression Home XP30, XP102, XP202, XP205
No.18XL Black	£14.99 11.5ml	£4.99 18ml	XP302, XP305, XP402, XP405
No.18XL C/M/Y, each	£11.99 6.6ml	£3.99 13ml	High Capacity Daisy Inks
No.24 Set of 6	£44.99 set of 6		Expression Photo XP750, XP850
No.24 B/L/C/L/M, each	£7.99 5.1ml		Elephant Inks
No.24 C/M/Y, each	£7.99 4.6ml		
No.24XL Set of 6	£69.99 set of 6		Expression Photo XP750, XP850
No.24XL B/L/C/L/M, each	£11.99 9.8ml		High Capacity Elephant Inks
No.24XL C/M/Y, each	£11.99 8.7ml		
No.26 Set of 4 (no PB)	£30.99 set of 4		Expression Premium XP600, XP605, XP700,
No.26 Black	£8.99 6.2ml		XP800
No.26 Photo Black	£7.99 4.7ml		Polar Bear Inks
No.26 C/M/Y, each	£7.99 4.5ml		
No.26XL Set of 4 (no PB)	£54.99 set of 4		Expression Premium XP600, XP605, XP700,
No.26XL Black	£14.99 12.1ml		XP800
No.26XL Photo Black	£13.99 8.7ml		High Capacity Polar Bear Inks
No.26XL C/M/Y, each	£13.99 9.7ml		

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## Canon

### Canon Originals

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CL142 Set of 8	£79.99
PGI9 All colours, 14ml, each	£9.99
PGI9 Set of 10	£89.99
PGI29 All colours, 36ml, each	£22.99
PGI29 Set of 12	£269.99
PGI72 All colours, 14ml, each	£10.99
PGI72 Set of 10	£99.99
PGI520 Black 19ml	£10.99
CL1521 B/C/M/Y/GY 9ml	£9.99
PGI520/CL1521 Set of 5	£46.99
PGI525 Black 19ml	£10.99
CL1526 B/C/M/Y/GY 9ml	£9.99
PGI525/CL1526 Set of 5	£46.99
PGI550 Black 15ml	£10.99
CL1551 B/C/M/Y/GY 7ml	£8.99
PGI550/CL1551 Set of 5	£42.99
PG40 Black 22ml	£14.99
PG50 Black 22ml	£21.99
PG510 Black 9ml	£11.99
PG512 Black 15ml	£16.99
PG540XL Black 21ml	£17.99
PG545XL Black 15ml	£16.99
CL41 Colour 12ml	£18.99
CL51 Colour 9ml	£25.99
CL511 Colour 9ml	£15.99
CL513 Colour 13ml	£20.99
CL541XL Colour 15ml	£19.99
CL546XL Colour 13ml	£18.99

### Canon Compatibles

BCI6 All colours, 15ml, each	£2.99
PGI5 Black 29ml	£4.99
CL18 B/C/M/Y/PC/PM 15ml	£3.99
PGI520 Black 19ml	£4.99
CL1521 B/C/M/Y/GY 9ml	£3.99
PGI525 Black 19ml	£4.99
CL1526 B/C/M/Y/GY 9ml	£3.99
PGI550XL Black 25ml	£4.99
CL1551XL B/C/M/Y/GY 12ml	£3.99
PG40 Black 28ml	£13.99
PG50 Black 28ml	£12.99
PG510 Black 11.5ml	£13.99
PG512 Black 18ml	£14.99
PG540XL Black 21ml	£13.99
CL41 Colour 16ml	£16.99
CL51 Colour 24ml	£14.99
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CL513 Colour 15ml	£16.99
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## hp

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No.300 Colour 4ml	£12.99
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No.301 Colour 3ml	£11.99
No.337 Black 11ml	£18.99
No.338 Black 11ml	£18.99
No.339 Black 21ml	£25.99
No.343 Colour 7ml	£20.99
No.344 Colour 14ml	£28.99
No.350 Black 4.5ml	£11.99
No.351 Colour 3.5ml	£14.99
No.363 Black 6ml	£13.99
No.363 C/M/Y/PC/PM each	£9.99
No.364 Black 6ml	£7.99
No.364 PB/C/M/Y 3ml each	£6.99
No.364 Set of 4	£22.99
No.901 Black 4ml	£11.99
No.901 Colour 9ml	£14.99
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No.932XL Black 22.5ml each	£21.99
No.933XL C/M/Y 8.5ml each	£9.99
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No.950XL Black 53ml each	£24.99
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### HP Compatibles

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No.22 Colour 21ml	£11.99
No.45 Black 45ml	£4.99
No.56 Black 24ml	£9.99
No.57 Colour 24ml	£12.99
No.78 Colour 36ml	£9.99
No.110 Colour 12ml	£10.99
No.300XL Black 18ml	£14.99
No.300XL Colour 18ml	£16.99
No.301XL Black 15ml	£14.99
No.301XL Colour 18ml	£16.99
No.336 Black 10ml	£7.99
No.337 Black 21ml	£10.99
No.338 Black 21ml	£10.99
No.339 Black 34ml	£12.99
No.342 Colour 12ml	£10.99
No.343 Colour 21ml	£12.99
No.344 Colour 21ml	£14.99
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No.350XL Black 30ml	£14.99
No.351XL Colour 20ml	£16.99
No.363 Black 20ml	£6.99
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## brother

### Brother Originals

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### Brother Compatibles

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LC970 / 1000 Set of 4	£11.99
LC980 / 1100 Set of 4	£11.99
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### Lexmark Originals

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No.15 Colour	£20.99
No.28 Black	£18.99
No.29 Colour	£19.99
No.32 Black	£22.99
No.33 Colour	£24.99
No.36 Black	£19.99
No.37 Colour	£20.99
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### Lexmark Compatibles

No.1 Colour	£10.99
No.2 Colour	£11.99
No.3 Black	£14.99
No.16 Black	£11.99
No.17 Black	£9.99
No.26 Colour	£12.99
No.27 Colour	£11.99
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No.33 Colour	£11.99
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**Waterproof Memory Card Storage Totes**

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## BATTERIES

### Camera Batteries

A comprehensive range of rechargeable Li-ion batteries. Manufactured by respected independent battery manufacturers Energizer, Hahnel and Blumax. All batteries come with a 2 year guarantee.

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**LP-E5 for Canon** £12.99

**LP-E6 for Canon** £19.99

**LP-E8 for Canon** £15.99

**LP-E10 for Canon** £12.99

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**LI50B for Olympus** £9.99

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**BLN-1 for Olympus** £24.99

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**BLS-5 for Olympus** £15.99

**CGR-S006 for Panasonic** £9.99

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**For Canon 700D:** £84.99

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## SCREW-IN FILTERS

**KOOD Slim Frame UV Filters**

46mm	£4.99
49mm	£4.99
52mm	£4.99
55mm	£5.99
58mm	£6.99
62mm	£7.99
67mm	£8.99
72mm	£9.99
77mm	£11.99
82mm	£14.99
86mm	£19.99

**Marumi DHG Slim Frame Multicoated Clear Protection Filters**

46mm	£10.99
49mm	£10.99
52mm	£10.99
55mm	£11.99
58mm	£12.99
62mm	£14.99
67mm	£15.99
72mm	£17.99
77mm	£19.99
82mm	£22.99

**Hoya HMC Slim Frame Multicoated UV Filters**

37mm	£12.99
46mm	£12.99
52mm	£11.99
58mm	£14.99
62mm	£16.99
72mm	£21.99
77mm	£25.99
82mm	£29.99

**KOOD Slim Frame Circular Polarising Filters**

46mm	£12.99
52mm	£14.99
55mm	£15.99
58mm	£17.99
62mm	£19.99
67mm	£22.99
72mm	£26.99
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52mm	£13.99
58mm	£15.99
62mm	£17.99
67mm	£19.99
72mm	£21.99
77mm	£24.99

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52mm	£27.99
58mm	£32.99
62mm	£35.99
67mm	£39.99
72mm	£44.99
77mm SPECIAL	£39.99
82mm	£56.99

**Marumi DHG Slim Frame Multicoated Circular Polarising Filters**

52mm	£31.99
58mm	£35.99
62mm	£39.99
67mm	£44.99
72mm	£49.99
77mm	£54.99
82mm	£69.99

**Hoya Pro-1 Digital Slim Frame Multicoated Circular Polarising Filters**

52mm	£52.99
58mm	£60.99
62mm	£67.99
67mm	£75.99
72mm	£90.99
77mm SPECIAL	£79.99
82mm	£120.99

## SQUARE FILTERS

### KOOD P-Type Filter System

The P-Type square/rectangular filter system consists of three parts:

- 1) An adapter ring that screws onto the front of your lens
- 2) A filter holder clips onto the ring
- 3) One or more P-Type (84mm wide) filters

**KOOD square filters are manufactured in the UK, and are fully compatible with the Cokin P-Type filter system**

**49mm Adapter Ring** £4.99

**52mm Adapter Ring** £4.99

**55mm Adapter Ring** £4.99

**58mm Adapter Ring** £4.99

**62mm Adapter Ring** £4.99

**67mm Adapter Ring** £4.99

**72mm Adapter Ring** £4.99

**77mm Adapter Ring** £4.99

**82mm Adapter Ring** £4.99

**Standard Holder** £5.99

**Wide Angle Holder** £6.99

**Filter Wallet (hold 8 filters)** £9.99

**Circular Polarizing** £29.99

**ND2** £9.99

**ND4** £9.99

**ND8 NEW** £10.99

**ND2 Soft Graduated** £11.99

**ND2 Hard Graduated** £11.99

**ND4 Soft Graduated** £11.99

**ND4 Hard Graduated** £11.99

**ND8 Soft Graduated NEW** £13.99

**ND8 Hard Graduated NEW** £13.99

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**Dark Sunset Graduated** £11.99

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**Red, Orange, Yellow each** £9.99

**Six-Piece ND Filter Kit** £43.99

Here's a kit which includes all the popular ND filters, and everything you need to get started! The kit contains: 1x ND2 Filter, 1x ND4 Soft Graduated Filter, 1x ND4 Filter, 1x ND4 Soft Graduated Filter, 1x P-Type Filter Holder, 1 x P-Type Adapter Ring of your choice (49-82mm).

## LENS HOOD & CAPS

### Bayonet-Fit Lens Hoods

A comprehensive range of aftermarket matt black bayonet-fit lens hoods for Canon, Nikon and Sony lenses.

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**ES-711 Canon 50/1.4** £9.99

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**ET-65B Canon 70-300/4-5.6** £9.99

**ET-67 Canon 100/2.8 Macro** £9.99

**ET-67B Canon 60/2.8** £9.99

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**EW-73B Canon 17-85 IS** £9.99

**EW-78B Canon 18-200 IS** £9.99

**EW-78B Canon 18-200 IS** £9.99

**EW-78E Canon 18-55 IS** £12.99

**EW-83E Canon 17-40/4.0** £12.99

**EW-83J Canon 17-55/2.8** £12.99

**HB-45 Nikon 18-55 VR** £7.99

**SH-006 Sony 18-70/3.5-5.6** £9.99

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**55mm Shaped Petal Hood** £6.99

**58mm Shaped Petal Hood** £6.99

**62mm Shaped Petal Hood** £7.99

**67mm Shaped Petal Hood** £7.99

**72mm Shaped Petal Hood** £9.99

**46mm Rubber Hood** £3.99

**52mm Rubber Hood** £3.99

**58mm Rubber Hood** £3.99

**62mm Rubber Hood** £4.99

**67mm Rubber Hood** £4.99

**72mm Rubber Hood** £4.99

**77mm Rubber Hood** £5.99

### STEPPING RINGS & MACRO

#### Step-Up and Step-Down Rings

Stepping rings are used to "step-up" or "step-down" from one filter thread size to another.

34-37mm	52-55mm	58-55mm	67-62mm
37-43mm	52-58mm	58-62mm	67-77mm
43-46mm	55-52mm	62-67mm	72-67mm
46-49mm	55-58mm	62-77mm	72-77mm
49-52mm	58-52mm	62-72mm	77-72mm

**Over 160 different sizes in stock, from 25mm to 105mm. The largest selection in the UK!** £4.99 each!

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**Canon, Nikon, Sony, Olympus and Pentax.** £17.99

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**Vanguard AltaPRO263AT**

Aluminium 3-section tripod with magnesium canopy and Multi-Angle-Central-Column.

Weight: 2.00kg  
Load: 7.0kg  
Folded: 65cm  
Height: 165cm

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Folded: 65cm  
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### hähnel

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Folded: 56cm  
Max Height: 142cm

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Weight: 1.58kg Max Load: 5.0kg  
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Auto Mag 645AFD	E+/- 539	60mm F2.8 AF Micro	E+/- 5226	200mm F2 IF AIS	E+/- 539
Ajo Extension Tube NA401	Mint: 556	60mm F2.8 AFSD Ed Micro	E+/- 5288	200mm F4 AI	E+/- 579
<b>Mamiya 7701 Series</b>		70-200mm F2.8 G AFSD Ed VR	E+/- 5279-5365	200mm F4	E+/- 529
7II Black Body Only	E+/- 5349	70-200mm F2.8 G AFSD Ed VRII	Mint: 51345	200mm F4 Non AI	E+/- 529
43mm F4.5 L Finder	E+/- 5349-5359	70-210mm F4.5-6.6 AF	E+/- 536	200mm F5.6 Macro	E+/- 539
43mm F4.5 L + Finder	E+/- 5349-5359	70-200mm F4.5-6.6 AFG	E+/- 536	300mm F4.5 AI	E+/- 549
53mm F4.5 L + Finder	E+/- 5349-5359	70-300mm F4.5-6.6 2D AFD	E+/- 5119-5146	300mm F5.5 Non AI	E+/- 525
53mm F4.5 L + Finder	E+/- 5349-5359	70-300mm F4.5-6.6 2D SVR	E+/- 5119-535	300mm F8 Reflex	E+/- 5289-5349
210mm F8 L + Finder	E+/- 5349-5359	70-300mm F4.5-6.6 AFD	E+/- 535	300mm F8 Reflex C	E+/- 5349
Finder 150210 PV704	E+/- 5119	80-200mm F4.5-6.6 AFD	E+/- 535	300mm F8 IFED AIS	E+/- 5349-5349
Panoramic Adapter AD701	E+/- 536-576	85mm F1.4 AFD	Exc: +/- 5589-5595	600mm F4.5 IFED AIS + TC300 Converter	E+/- 5749
PE702 External Battery Case	E+/- 549	100mm F2 AF Macro	E+/- 5356	600mm F5.6 IFED AIS	Exc: 549
		100mm F2.8 AF Micro	E+/- 5349	1000mm F11 Reflex	E+/- 569
<b>Mamiya RB67 Series</b>		100mm F2.8 AF Macro	E+/- 5356	Ascal 35mm F2.8 PC Shift	E+/- 549
		100mm F2.8 AF Macro	E+/- 5356	Takumar 200-500mm F6.9	E+/- 549
		100mm F2.8 AF Macro	E+/- 5356	Zass 20mm F2.8 Dsagor	E+/- 549
		200-400mm F4 G VR AIS IFED	E+/- 5356	SB12 Speedlight	E+/- 529-539
		300mm F2.8 IFED AF	Exc: 5749-5349	SB15 Speedlight	E+/- 525-529
		300mm F4.5 IFED	E+/- 5359	SB16 Speedlight	E+/- 525
		Sigma 18-125mm F3.8-5.6 DC OS HSM	Mint: 5176	SB18 Speedlight	E+/- 525
		Sigma 18-200mm F2.8 EX Macro	E+/- 5159	SB19 Speedlight	E+/- 525
		Sigma 18-25mm F3.5-5.6 DC OS	Mint: 5165	SB20 Speedlight	E+/- 525-530
		Sigma 18-200mm F2.8 EX Macro	E+/- 5159	SB21 Speedlight	E+/- 525-530
		Sigma 20mm F1.8 EX DG	E+/- 5216	SB22 Speedlight	E+/- 525
		Sigma 30mm F1.4 DC EX HSM	Mint: 5125	SB23 Speedlight	E+/- 525
		Sigma 30-200mm F4.5-6.6 DC HSM OS	Mint: 5125	SB24 Speedlight	E+/- 525
		Sigma 30-600mm F4.5-6.6 DC HSM	E+/- 5446	SB25 Speedlight	E+/- 525
		Sigma 30-900mm F4.5-6.6 DC	E+/- 5356	SB26 Speedlight	E+/- 525
		Sigma 70-100mm F3.5-4.5 AFD	E+/- 5376	SB27 Speedlight	E+/- 525
		Sigma 70-300mm F4.5-6.6 AFD	E+/- 5356	SB28 Speedlight	E+/- 525
		Sigma 70-300mm F4.5-6.6 AFD Macro	E+/- 5356	SB29 Speedlight	E+/- 525
		Sigma 70-300mm F4.5-6.6 AFD Macro Super	E+/- 5356	SB30 Speedlight	E+/- 525
		Sigma 100-300mm F4.5-6.6 DC Macro	E+/- 5356	SB31 Speedlight	E+/- 525
		Sigma 100-300mm F4.5-6.6 DC Macro	E+/- 5356	SB32 Speedlight	E+/- 525
		Sigma 120-300mm F2.8 EX DG OS HSM	Mint: 5215	SB33 Speedlight	E+/- 525
		Sigma 135-400mm F4.5-6.6 AFD	E+/- 5249-5249	SB34 Speedlight	E+/- 525
		Sigma 165-400mm F4.5-6.6 AFD OS HSM	E+/- 5249-5249	SB35 Speedlight	E+/- 525
		Sigma 400mm F6.8 AFD EX DG HSM	Mint: 5410	SB36 Speedlight	E+/- 525
		Tamron 70-300mm F4.5-6.6	E+/- 5356	SB37 Speedlight	E+/- 525
		Tamron 90mm F2.8 SP D Macro	Mint: 5249	SB38 Speedlight	E+/- 525
		Tamron 10-17mm F3.5-4.5 DX Fish Eye ATX	E+/- 5379	SB39 Speedlight	E+/- 525
		Tamron 11-18mm F2.8 DX ATX	Mint: 5279	SB40 Speedlight	E+/- 525
		Tamron 12-24mm F4 ATX PRO SD	E+/- 5249	SB41 Speedlight	E+/- 525
		Tamron 24-30mm F3.5-6.6 Asph	E+/- 5249	SB42 Speedlight	E+/- 525
		Vitar 28-70mm F3.5-6.6 AFD	E+/- 549	SB43 Speedlight	E+/- 525
		Zass 85mm F1.4 Planar ZF	E+/- 5119-5279	SB44 Speedlight	E+/- 525
		Zass 100mm F2 Macro Planar ZF2	E+/- 5149	SB45 Speedlight	E+/- 525
		Zass 135mm F4.5 App EX Converter	E+/- 5119-5149	SB46 Speedlight	E+/- 525
		Teleplus 1.7x App Converter	E+/- 5119	SB47 Speedlight	E+/- 525
		Teleplus 2.0x App Converter	E+/- 5119	SB48 Speedlight	E+/- 525
		Teleplus 2.5x App Converter	E+/- 5119	SB49 Speedlight	E+/- 525
		20-20E Converter	E+/- 5359	SB50 Speedlight	E+/- 525
		20-20E Converter	Mint: 5219	SB51 Speedlight	E+/- 525
		Walt 34AF-3M Flash	E+/- 529	SB52 Speedlight	E+/- 525
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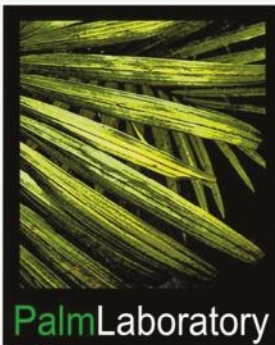


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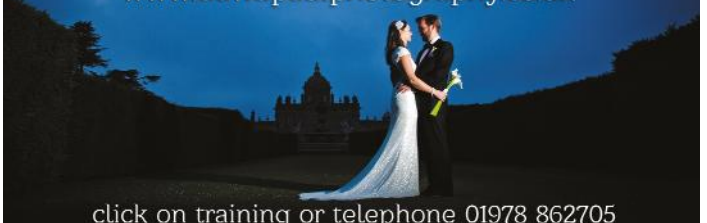
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# OGDEN CHESNUTT

One minute he's a petrol pervert – the next he's a bad photographer. The day doesn't go well for Ogden...

**IT WAS** the only day it hadn't rained since, well, what feels like 2006, and I wasn't about to waste any time sitting inside.

Since my chat with Eli earlier this year about being more productive with my photography, I've been obsessed with stock libraries. It's not the money I'm concerned about – it's taking my photography to the next level and fulfilling dreams I've had for myself before I get too old.

I've decided to focus my efforts on rising fuel costs because it's an issue that's always in the news, and it isn't going away. The best way to conquer the stock market is to be the best at one thing. And rising fuel costs seems like low-hanging fruit.

As I rounded the corner to the high street, I was thankfully greeted with cars queuing for petrol at our local garage. Drivers were wearing their frustration on their faces, honking at the cars ahead and shouting at pedestrians. 'How lovely!' I thought.

Starting with my 18–55mm kit lens, I attempted a wideangle shot of the trails of cars waiting for their turn at the pumps. Composition was tricky because showing the make and model of a car will instantly date your image and shorten its life in the stock library.

I was after timelessness, so I moved closer and composed my images from the side view.

I needed to be closer. I wanted hands on pumps, credit cards in keypads, long exposures of numbers ticking over on pump dials. I mounted my 70–200mm and zoomed in to compress the perspective, then decided I was probably playing it too safe. I needed to be even closer.

Remounting my 18–55mm, I walked up to a driver just as he began filling his tank.

'Excuse me. Do you mind if I take your picture?' I asked.

He checked his reflection in the window. 'Well, I... why?'

'Good question! I'm shooting a series of images documenting the rise in fuel costs and I'm looking for a close-up of a hand holding a pump in the fuel tank. And you have wonderful hands!'

He was an older bloke, not quite as old as me – and not used to flattery. He stopped filling and observed his hands.

'Really?' he said. 'I guess they're good. But even so, they can't be better than hers.' He motioned towards the attractive young woman at the pump opposite.

'Excuse me?' she said.

'This guy wants to photograph your hands sticking

the pump in the fuel tank.'

'What are you, some kind of creep?'

'No, I'm a photographer,' I replied. 'And I don't want to photograph your hands. I want to photograph his.'

'I think maybe you are a creep,' said the man.

'Look, I'm not a creep! And your hands aren't even particularly beautiful, if I'm honest. But you do have a lovely turquoise car that will make a much nicer background than her Skoda.'

'Everything all right here?' I heard a voice bellow behind me. I sighed. I should have expected this to happen.

'This guy's some kind of petrol pervert,' the young woman shouted. The two policemen had put themselves between me and my unwilling subjects.

'We had a call about suspicious activity. You mind telling us what you're doing?' said one.

'Suspicious activity? There's nothing suspicious about it. I'm taking photos of the petrol station!'

'And that's against the law. Do you mind if we have a look at your camera?'

In that instant, I realised any image potential here was lost and I just needed to be on my way. 'Here you go,' I said.

The taller officer held the camera while the shorter one scrolled through my shots. 'All right, I've seen enough,' he said. 'Let's move along.' And then he handed me my camera.

I glanced at the back. He'd only scrolled through five of my pictures. 'Sorry, what?' I said. 'You only looked at five pictures. How can you tell I'm not a terrorist by five pictures?'

The officer had a look of unease on his face.

'Look, just be on your way. And next time, ask permission from the station manager.'

I have a problem letting things go. 'How do you know I'm not plotting something sinister and that sixth frame reveals it all? If this is how we're defending our capital, then we should all be worried!'

He stopped biting his lip. His face grew red. 'I know you're not a terrorist because you're just a bad photographer,' said the officer. 'You're using a cheap lens with heavy vignetting, and your images have no detail in the highlights!'

'So all terrorists are brilliant photographers?'

'No. I'm saying al-Qaeda would have spent more money on better gear than what you've got.'

And with that he put his hat back on his head and motioned for me to move along. 'Sometimes, gear does matter,' he said. **AP**

**'The best way to conquer the stock market is to be the best at one thing'**

An avid AP reader since birth, **Ogden Chesnutt** lives for photography and the sound of a tripped shutter. In the third issue of each month he shares his photographic experiences and thoughts, as well as his adventures with his camera club friend Eli

## Editorial

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